Central States

SPEECH JOURNAL

TENTH ANNIVERSARY ISSUE

LOOKING AHEAD WITH CSSJ: *An Editorial*

AUTHORS IN THIS ISSUE

TIME AND INTERPRETATION . . . . . *Hugh Dickinson*

A CLIQUE IN THE CLASS . . . . . *Seth A. Fessenden*

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THE GENERAL EDUCATION APPROACH TO INTERPRETATIVE READING . . . *Elbert R. Bowen*

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BOOKS REFLECTIONS FROM THE RETIRED CONTROVERSIAL SYMPOSIUM
LETTERS TO THE EDITOR CURRENT ARTICLES IN REGIONAL JOURNALS
FINANCIAL REPORT

An Index to the Central States Speech Journal: 1949-1958

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Manuscripts should be sent directly to the Editors *or* to the appropriate member of the Advisory Staff. Each manuscript will be reviewed by three members of the Advisory Staff before a publication decision is made by the Editor.

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THE CENTRAL STATES SPEECH JOURNAL

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Looking Ahead with CSSJ

AN EDITORIAL

The academic year of 1958-1959 marks the Tenth Anniversary of the *Central States Speech Journal*. During the past nine years the *Journal* has been published in nine volumes of eighteen issues under the leadership of three editors: Lionel Crocker (Volumes I and II — four issues), Paul Moore (Volumes III and IV — four issues) and Kim Giffin (Volumes V through IX — ten issues). The contents of these issues have been indexed and that index appears elsewhere in this issue.

Our Tenth Anniversary marks the beginning of a significant change in the *Central States Speech Journal*. This Autumn Issue marks the beginning of a triennial publication (Autumn, Winter and Spring) of 80 pages an issue rather than 64. One issue and a total of 112 pages have been gained. The gain in quantity, proposed by the Editor and adopted by the Executive Council of the Central States Speech Association, does not obligate the Editor to an 80-page publication. Quality will not be sacrificed to insure quantity.

The Editors, in charting a tentative *Journal* course for the next three years, have determined that the advisory staff should be composed of a single representative from the Central States area for each of the Interest Groups, plus theatre and audiology, as established within the framework of the Speech Association of America. Our premise is that the SAA *membership* has established those interest groups which are representative of the various areas of activity and that these groups therefore most likely represent the divisions of interest in a journal. The index to the Central States Speech Journal found elsewhere in these pages shows that 21 of the 22 Interest Groups have been represented by articles during the past nine years.

The members of the Advisory Staff *solicit* and *review* articles for publication consideration. Therefore, contributors may submit their manuscripts to the appropriate member of the Advisory Staff *or* to the Editors. Each manuscript submitted will be reviewed by three members of the Advisory Staff before a publication decision is made by the Editor. This process insures the writer a thorough and unbiased review and guarantees the attention of at least one specialist in the writer's area. Whenever possible the Editor will communicate with the author in terms of revisions rather than rejection.

Four features make their first appearance in this issue. They are (1) A CONTROVERSIAL SYMPOSIUM, (2) REFLECTIONS FROM THE RETIRED, (3) BOOKS, (4) CURRENT ARTICLES IN THE REGIONAL JOURNALS, and (5) LETTERS TO THE EDITOR.

A CONTROVERSIAL SYMPOSIUM involves four invited contributors — two pro and two con — each writing approximately 1200 words pertinent to a controversial topic in the Speech field. The format requires two original statements (one favorable to the topic and one opposed) with a rebuttal written to each. With the exception of the rebuttal writer seeing the statement he is refuting, the contributors will not have seen each others' contributions until reading them in this issue. It is therefore expected that the contributors will be motivated to contribute to still another column in the Winter issue — LETTERS TO THE EDITOR.

REFLECTIONS FROM THE RETIRED presents a distinguished member of our profession now in retirement. The invited contributor is free to write what he or she wishes and as he or she wishes. Editorial suggestions are not made. The contribution is published as submitted. The Editors feel a deep sense of gratitude toward each of these guests who are once again willing to share with us their measured thoughts. The honor is not theirs. The honor is ours.

BOOKS is a review article concerned with several published contributions as they relate and affect a specified area. The author of this column is more concerned with revealing an area of interest *through a view of several books* than with revealing the content of each individual book. Individuals interested in contributing to this column should contact the editor.

CURRENT ARTICLES IN THE REGIONAL JOURNALS lists the articles and authors appearing in the *Southern Speech Journal*, *Today's Speech*, and *Western Speech*. These bibliographies are provided through the courtesy of the three regional editors and for the convenience of the Central States Speech Association membership. We need to be ever aware of the publication activity of our neighbors and it is sincerely hoped that the membership will be stimulated to include these *Journals* in their reading lists.

LETTERS TO THE EDITOR is dependent on the voluntary contributions of the membership. Frequently, content is better treated in the form of a letter than in article form. Frequently, time does not allow the writing of an article, yet timeliness indicates that the contribution should be made now. The editors are particularly interested in letters which (1) question content and/or (2) provide further evidence in support of content.

The editors hope that each Volume of the *Central States Speech Journal* will prove interesting and stimulating to the membership. It is our belief that the inclusion of the above mentioned features is a step in the right direction. The members of the Advisory Staff have reviewed a total of 42 articles during the past three months. Many people have contributed many ideas. As this activity continues, so will the *Journal* improve. We invite and welcome *your* contributions.

The Editors

Authors in This Issue

Hugh Dickinson, author of *Time and Interpretation,* is Associate Professor in the Department of Speech and Drama at Loyola University in Chicago. He received his Bachelor of Arts degree from Penn State in 1937 and his Master of Fine Arts from Yale in 1949. Professor Dickinson recently returned from England where he spent two months doing research in London and Stratford. His most recent publications appeared in the 1958 February and May Issues of *Critique*: *Mr. Eliot's 'Hotel Universe'* and *'The Firstborn' Rehearsed,* respectively. Besides being a Contributing Editor to *Critique,* Professor Dickinson is chairman of the Playwriting Workshop '58 sponsored by the National Catholic Theatre Conference at Loyola University.

Seth A. Fessenden and *A Clique In The Class* are expected companions for Dr. Fessenden has long been interested in the social structure of the group. Dr. Fessenden resigned as Professor of Speech at Montana State University in 1957 to become the Director of Educational Research for Toastmasters International, Santa Ana, California. The University of Illinois granted him his Bachelor of Art Degree in 1932 and the Master of Art in 1933. The Doctor of Philosophy degree was awarded by New York University in 1941. His most recent publications include two texts — *Basic Experience in Speech* co-authored with Wayne Thompson and *Understanding and Being Understood* co-authored with Herbert Hackett, Martin Andersen, and Lessie Hagen. An article *Are We Interested in Content?* appeared in the 1958 Summer Issue of Western Speech. Seth A. Fessenden is a member of the Legislative Assembly of the Speech Association of America and is Executive Secretary and Chairman of the Committee on Methodologies of the National Society for the Study of Communication.

Speech Training in an Adult Communications Seminar was authored by *Fred R. Dowling,* Assistant Professor in the Communications Skills Department and Labor and Industrial Relations Center at Michigan State University. Oshkosh State College granted Dowling the Bachelor and Master degrees in 1944 and 1945, respectively. The Doctor of Philosophy degree was granted by the University of Wisconsin in 1955. The 1957 September Issue of the *Speech Teacher* carried his article *Teaching Impromptu Speaking* and the 1958 August Issue of *The Personnel Journal* carried another of his recent contributions *The Seemingly Simple Communications Process.* Dr. Dowling is a member of the Advisory Staff of the *Central States Speech Journal.*

Ross D. Smith, Professor of Speech and Drama in the Department of Speech at Purdue University, authored *Finding Theatre Magic in the Professional-Amateur Liaison.* Dr. Smith received the Bachelor of Arts degree at the University of Iowa, the Master of Arts at the University of Minnesota and the Doctor of Philosophy at the University of Utah. The 1958 March issue of the Educational Theatre Journal carried his *Directory of Summer Theatres.* The American Educational Theatre Association currently lists Dr. Ross Smith as a member of the President's Committee on Touring Companies from other countries and as Chairman of the Summer Theatre Project.

Herbert L. Carson is an Instructor in the Communication Program at the University of Minnesota. He received his Bachelor of Art degree from the University of Pittsburgh in 1953 and his Master of Art from Columbia University in 1955. *War Requested: Wilson and Roosevelt* is the provocative title of his article appearing in these pages. The 1957 December Issue of *College Composition and Communication* carried his article *A Positive Approach to Communication.* Mr. Carson is a member of the steering committee of the Communication Program at the University of Minnesota.

After nine years of the *Central States Speech Journal* and only four articles concerned with Oral Interpretation, the Editor was pleased to be able to include two Oral Interpretation articles in this issue. The article — *The General Education Approach to Interpretive Reading.* The author — *Elbert R. Bowen,* Professor of Speech in the Department of Speech and Drama at Central Michigan College. Dr. Bowen received his Bachelor of Art degree at Depauw University in 1941, his Master of Art degree at the University of Denver in 1946, and his Doctor of Philosophy degree from the University of Missouri in 1950. His recent publications include the co-authored text *Communicative Reading; Promoting Dynamic Interpretive Reading,* appearing in the *Speech Teacher,* March, 1958, and *Thespian Societies of Early Rural Missouri,* appearing in the *Bulletin of the Missouri Historical Society,* July, 1958. Dr. Bowen is chairman of the Committee on Awards of the Central States Speech Association.

Goodwin F. Berquist, Jr., Instructor in the Department of Speech at Ohio State University, was invited by the Editor to be the first contributor to the *BOOKS* column. He selected *Readings to Enjoy in British Public Address* as the title for his review article. Dr. Berquist received his Bachelor of Art degree from Ohio Wesleyan in 1952 and his Master of Art and Doctor of Philosophy from Pennsylvania State University in 1954 and 1958, respectively. His recent publications include *John Pym: New Evidence on an Old Parliamentarian* appearing in *Notes and Queries,* March, 1958; an article on research in *Speaking* appearing in the *Review of Educational Research,* April, 1958; and book reviews in the April and October Issues (1958) of the *Quarterly Journal of Speech.* Dr. Berquist was the recipient of an "Outstanding Young Teacher Award" given by the Central States Speech Association at the December Convention, 1957.

REFLECTIONS FROM THE RETIRED makes its first appearance with *Wayland Maxfield Parrish* writing *The Roots of the Matter.* Dr. Parrish, Professor Emeritus from the University of Illinois, graciously accepted the Editor's request to contribute to this column in spite of the fact that the request reached him at his Florida home during the peak of the summer heat. Readers will recall three Parrish books: *Reading Aloud,* 1932, second edition — 1941, third edition — 1953; *The Teachers Speech,* 1939; *American Speeches,* 1954 (with Marie Hochmuth). Parrish served on the Executive Council of the Speech Association of America and was President of the Eastern Speech Association. (*See picture and additional information with article*).

The controversial symposium in this issue involves four men — *Howard T. Hill, Thomas E. Rousse, Wilbur E. Moore* and *Jack Matthews.* The first two men agree and the second two men disagree with the topic — *The Basic Function of a Speech Department Is Developing Speech Skills. Howard T. Hill* is Professor of Speech in the School of Arts and Sciences at Kansas State College. Professor Hill was awarded the title Doctor of Jurisprudence from the University of Chicago in 1917. *Thomas A. Rousse* is Professor of Speech and Chairman of the Department of Speech at the University of Texas. He served the Speech Association of America as its Fortieth President in 1955. *Jack Matthews* is Professor of Speech and Chairman of the Speech Department at the University of Pittsburg where he is also associated with Psychology and the School of Dentistry. His current offices include President of the American Association for Cleft Palate Rehabilitation, Executive Vice-President of the American Speech and Hearing Association and Vice-Chairman of the Personal and Social Psychology Interest Group of the Speech Association of America. *Wilbur E. Moore* is Dean of Psycho-Educational Services at Central Michigan College. He is a past President of the Central States Speech Association and currently is a member of the Convention Advisory Committee of that Association.

Time and Interpretation

Hugh Dickinson
Loyola University — Chicago

Oral Interpretation theatricalizes modern fiction, presenting it once more as "a tale that is told." The interpreter adds a new kind of immediacy to the literary work, at the same time that his performance undermines the two main illusions of the literary mode. Does he thereby break faith with the author?

The theme of time has become a commonplace of modern fiction and of literary criticism.[1] The technical control and manipulation of time have been called the central problem of fiction.[2] And freedom in the use of time, "whether time is regarded as sequence or as means of perception," has been advanced as the fiction-writer's one absolute demand.[3] The problem of time, in other words, directly involves two major tendencies in the novel and short story; namely, the writer's persistent attempt both to render himself invisible and to achieve absolute immediacy of scene. Yet it is precisely this twofold aim of the writer's which is most drastically affected by the oral interpreter in performance.

What happens to it, and consequently to the element of time in the literary work, when it is orally interpreted? To answer this, we must first determine what bearing time has on two of the major forms of imaginative experience the oral interpreter deals with: narrative and drama. My chief concern here is narrative, and that only as it is performed by the solo interpreter; but it will prove helpful to use drama as a basis for comparison. Then the problem can be posed as follows: is time the same for both fiction and drama? If not, how does the oral interpreter indicate the difference? More especially, what happens in performance to the desired immediacy of scene, and to the writer's elaborate pretense that he himself does not exist? Where does it leave the interpreter, who is there on the platform, plain to see and plainly wishing to be seen? The interpreter is bound to subordinate himself to the work at hand. He must interpret conscientiously the writer's intent as he finds it. Does he thereby break faith with the author and endanger his own integrity as an interpretative artist?

In examining the nature of time in story and drama, I have combined the views of three writers who are largely in agreement in its regard: a philosopher, Suzanne Langer; a critic-novelist, the late Bernard DeVoto; and a novelist-playwright, Thornton Wilder.[4]

Let us begin with what the artist makes.

According to Miss Langer, both the story-teller and the dramatist create virtual experience; that is, an illusion or semblance of "felt life," that stands in relation to actual experience somewhat as the image in a mirror, which is an illusion of virtual space, stands to the actual space it reflects. But she holds, as do Wilder and DeVoto, that fictional time is different from dramatic time. Fiction begins in the past and appears to come closer to the present: it creates

the illusion of a virtual past. Drama begins in the present and points ahead to the outcome of events; and so, the illusion that drama creates is that of a virtual future. This is why, for example, it seems only natural for the novelist to tell his story in the past tense, and for the dramatist to write his stage directions in the present. As Miss Langer says: "The literary mode is the mode of Memory; the dramatic mode is the mode of Destiny."[5]

DeVoto explains the limitations of the "literary mode." Since, he says, the novel and short story can be experienced only through words — without actors or "the mimicry of events," they must sacrifice the immediacy of drama: "The novel is imprisoned in time past. The event has already happened when the reader hears about it."[6] Yet, he adds, such is the relationship between the person who writes a novel and the person who reads it, that "The foremost effort of the novelist is to make the past this present moment."[7] In effect, the author has solved the problem of time when he achieves for his story the strongest illusion of immediacy. (And he may largely solve the problem of credibility, too: the reader is less likely to question what he reads while he has the illusion that what the author says happened, actually is happening at the moment of reading.) The illusion of fictional time as presentness is, however, more than a mere matter of tenses, says DeVoto; for the problem remains, even if the story is told in the present tense, and, like science-fiction, occurs in some imaginary future: "The reader . . . can only be told about it in retrospect, when it has become immutable . . ."[8]

For Thornton Wilder, also, the problem of time involves this conflict between immutability and the illusion of immediacy; because what he sees at stake is a sense of freedom that is indispensable to the success of the illusion. "A play," he says emphatically, "is what takes place. A novel is what one person tells us took place."[9] The problem of the fiction-writer lies in "the effort to employ the past tense in such a way that it does not rob . . . events of their character of having transpired in freedom."[10] The personages of a story, he says, must avoid the appearance of having been frozen in an already determined action. Like the personages of the drama, where it is always now, they must seem to speak and act with an "immediate spontaneity," while standing on that "razor-edge, between the past and the future, which is the essential character of conscious being."[11]

It is a paradox: to achieve the illusion of free, instant life — life happening at the moment of reading, fiction must catch its reflection in a mode whose esthetic justification lies in its power to create a virtual past.

Clearly, all three — Miss Langer, DeVoto and Wilder — are concerned with fiction *solely as words contained in the printed page;* and with the relationship created between the fiction-writer and the silent, solitary reader. This is for them the literary mode. None of the three considers whether fiction, *as a spoken art,* alters the element of time; or, whether there may not be a different relationship created, as between the oral interpreter and a group of listeners. What if the story has, besides words, the advantage of the interpreter who, by his mimicry of reactions, gestures and speech, suggests in the present events that are described in the past tense? Is the oral interpreter thereby guilty of an inconsistency, of creating an esthetic conflict between the mode of the story, "imprisoned in time past," and the presentness of his performance?

II

The fairest answers to these questions will, I believe, require further consideration of this apparent contradiction between the writer's artifact — virtual experience in the mode of Memory, and his aim — the illusion

of reality through immediacy. And that this is a major, not a minor, concern of the writer, can, I believe, be shown in a quick survey of technical developments. What follows is a rough, sketchy and out of chronological sequence, of how the dramatic writer set about negotiating whatever literary conventions seemed to him destructive of the sense of presentness. The illusion of immediacy is not, of course, the whole of the matter; many things contribute to the development of literature, and the writer may often be concerned only with a specific aspect of his art; but it is interesting to note how, when in the form of novelist the problem of time arises, and how solicitous the writer is to complete his self-effacement.

To borrow for a moment the terms of the drama, where much the same sort of revolution occurred, we may say that the main tendency of modern literature has been dramatic, rather than merely conversational. From Samuel Richardson to Dorothy Richardson, the search for an absolute immediacy has led to extremes of subjective realism. Here are some of the ways this came about.

First, to free the action of the story—that is, in terms of time, to increase its speed and ease of movement—the writer discarded the device of telling it by means of diaries and letters. Then, to achieve greater immediacy, he eradicated his author's right to intrude his own comments into the story or to acknowledge the existence of the "gentle reader." For the voice(s) of the author, who seemed to speak in the present, and from a point outside the story, only emphasized the fact that the events narrated had already occurred and, hence, were now inevitable.

Besides effacing himself, he also repudiated his own omniscience, on the ground that it increased credibility and immediacy of the action to limit the perspectives from which it could be observed. But the story told in the first person, while more dramatic in some respects, proved to emphasize the same disparity in time he had encountered when speaking in his own person. Henry James's third-person "reflectors" became the most sophisticated solution to this problem, that provided a convincing means of interpretation whereby the invisible author could work "within character rather than by means of character." The author must not be caught peering over his characters' shoulders, let alone be heard breathing down their necks. As Mendilow says:

> There is a vital difference between writing a story forward from the past, as in the third person novel, and writing one backward from the present, as in the first person novel. Though both are equally written in the past, in the former the illusion is created that the action is taking places in the latter, the action is felt as having taken place.[1]

The writer found that to treat narrative directly in dialog and external action was to increase immediacy. But this only heightened the contrast between the scenes thus dramatized and the purely explanatory or transitional passages, and reduced the sense of presentness to these latter. Yet the more he used the dramatic method, the slower—in one sense—became the pace of his story: the longer the scenes, the shorter the span of time that could be covered.

Paradoxically, the same thing happened to an even greater degree, when he radically shifted the emphasis of his story from outer to inner action. What his characters thought and felt began to interest him more than what they said and did, and he sought a new degree of immediacy in telling the story increasingly from within their minds. But to view beyond motive and emotion, Psychological analysis and response to plot-level stimuli involved too much, in the old-fashioned sense, as he worked deeper and deeper in his search for a consistent present. His justification was that life never presents a succession of events neatly patterned in cause and effect and ending with

artistic finality. That is, he came to regard plot as conventional, rather than illusionary; and hence destructive of the sense of the moment as it is being lived.

Nonetheless, the problem of time still dogged him, in deciding where to begin his action. No matter what point in time he chose, there was always antecedent action to be dealt with. Antecedent events, if treated as such, were bound to seem remote in time. To avoid breaking the illusion of the present, the writer had to disguise the pastness of past action by somehow rendering it organic and integrating it with the seamless fabric of the present action.

Having withdrawn from the world of his fiction, replaced the movement of plot with the rhythm of life, and substituted suggestion for statement, he next abandoned objective narrative altogether for extreme subjectivity—the so-called stream of consciousness. *Ulysses* is, of course, the classic example, although the works of Dorothy Richardson are as thorough-going in method; but the classic statement of aim is Virginia Woolf's:

> Let us record the atoms as they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness.[13]

Unlike Joyce, she did not go beyond consciousness itself to the unconscious. But in her writings about fiction, she serves as a spokesman for some of its extreme tendencies; and she proposed a unique solution to the problem of time.

The writers who hesitated to go so far as Joyce could still experiment with time. Memory was the door through which the past could irrupt into the present, as Proust had demonstrated so effectivly. Perhaps influenced as well by the flash-back and cross-cutting devices of motion pictures, the writer began to fragment time, to treat it as if it were discontinuous, to cut it up and arrange it into new kinds of patterns. Now he could move at will backward and forward in time, juxtaposing remote and recent pasts; achieving contrast, dramatic point and ironic comment, without intruding himself; and yet treating each scene as if it were the present.[14] The fragmentation of time has been carried to a high point of orchestration, as in the most popular modern examples of it: the novels of J. P. Marquand. It is a striking instance of that absolute freedom in its use which the fiction-writer demands as a necessary corollary to the illusion of a co-existent present.[15]

But there was still one more thing that could be done with time: in theory, at least, it could be brought to a dead stop. If thought and emotion and sensation were telescoped into an all-inclusive "now," the movement of action in the conventional sense might be replaced altogether by stasis in a timeless vision. Virgina Woolf contemplated just such a work, in which time should be "utterly obliterated," yet in which the future should "somehow blossom out of the past," her theory being that the actual event which would provide the occasion "practically does not exist . . ."[16] This was not a vagrant whim, a mere momentary aspiration on her part, for she wrote:

> If a writer were a free man and not a slave, if he could write what he chose, not what he must, if he could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style.[17]

And no time, either.

What began as an attempt to reflect life in the form of a story became an attempt to transcribe life minutely, so that the illusion of immediacy should not only be complete (a co-existent present somehow blossoming out of a virtual past), but also unending, even after the novel itself had ended.[18] It is as if the perfect story were to be entirely self-contained, self-propelling, and self-perpetuating. But, after all, fiction is not life but illusion, and cannot by its nature be self-sufficient. It needs

at least one reader to set it going. And so, though the artist may try to close the gap between art and life, the gap always remains. It can only be bridged, never closed — and then only by the thing he seemingly would deny: convention. But convention — illusionary or not — is the very basis of his art.

What we are left with in this revolution of modern fiction are its two fundamental aims, both involving the idea of time. The first is that the action shall seem to be happening now. The second (its obverse) is that there shall seem to be no intermediary by whom the story is related. In respect to time, then, modern fiction aspires to the condition of drama.[19]

We should note an ironic twist to the writer's efforts at self-effacement: he may render himself invisible, but not inaudible. Indeed, he does not wish to do so. For one of the measures of his talent is the utterance of a distinctive "voice," which shall be recognized as his and no other's. The style he cultivates aims increasingly to convey the rhythms and accents of living language. Inconsistent as it might seem, he has sensed that his illusion can best be conveyed by suggesting human speech, the sound of someone talking — of someone, in fact, *telling* a story.

This is the moment to re-introduce the oral interpreter.

III

If the literary mode creates a virtual past and the dramatic mode a virtual future, then it is tempting to maintain that oral interpretation, by bridging them in performance, creates a virtual present. But this is too pat, and essentially untrue. Actually, interpretation undermines the two chief illusions that the writer strives to create by literary means alone.

Obviously, it shatters the illusion of the writer's invisibility: it cannot do otherwise. By providing a deputy for the writer, so to speak, it restores the expositor. The story now is plainly seen to be what it is, and always was: something *told*. It becomes once again, in Wilder's words, "what one person tells us took place." If we forgot the fact in reading silently, that was just what the writer wished us to do. But in oral reading, regardless of his wishes, we cannot forget; and, if the interpreter is effective, of course we do not wish to do so.

What happens to the related illusion of immediacy is more complicated. The action clearly is not now in process of occurring, it is the telling which is; and as long as the story is seen to be reported or assisted, the illusion of presentness cannot be complete. But the story, "imprisoned in time past" when it consisted solely of words on paper, is *no longer imprisoned in exactly the same way* when it is interpreted. That there is a change is undeniable, and it becomes the interpreter's justification. The writer is amply recompensed for his loss of invisibility; because the interpreter, by his imagination and skill, invokes the law of artistic compensation and contributes *new* values to the literary experience.

To emphasize the nature of the change that occurs, let us consider the literary and dramatic modes for a moment. As far as time goes, I detect no essential difference between reading a story or a play silently: both appear to me to create a virtual past. The difference lies elsewhere. The fiction-writer works solely by the printed word, and this drastic limitation of his art he exploits with the greatest ingenuity possible to achieve the double illusion we have discussed. He tries to make his story entirely self-contained, so that it may pass directly from the page to the reader's imagination as uninterrupted illusion. Although drama, which in part also consists of words, may be read in this way, it cannot fulfill its nature and create a virtual future until it is performed. That is, drama must resort to extra-literary means

to attain its proper effect.

But the oral interpreter seeks to recreate narrative as virtual experience that, like drama, is spoken and shared in performance. Properly regarded, his effort is not a matter of his interposing himself between the reader and the printed page; it is a matter of recreating the virtual past by different means; and, being different, these means are subject to different conventions. He interprets the work with the whole technical armory of the human voice, facial expression, gesture, movement and timing; and he does so to an assembled audience. All these factors, together with the empathy communally generated, take his interpretation away from the literary mode, as rigidly defined, and in the direction of drama. The interpreter may perform in the present the actions or reactions he describes in the past; or may even, as Dickens sometimes did in reading his own works, substitute the action for the word. He builds on what the writer gives him, of course, *including* the writer's manifold efforts to "employ the past tense in such a way that it does not rob . . . events of their character of having transpired in freedom." So the interpreter, because of his contribution, can approximate the present more closely than could the writer; but he achieves *his* illusion of immediacy by extra-literary means. Immediacy for him, as for the actor in drama, is the "illusion of the first time." It is by performance that he both increases the narrative illusion and alters it. But what he recreates is still a virtual past.

Consequently, he imposes on his material a *kind* of conventionality (and, if the story is highly illusionary in style, a *degree* of conventionality) not inherent in it. For one thing, the act of interpretation is itself highly conventional; it consists of what is really a complicated set of conventions; and the interpreter succeeds at all only because his audience willingly consents to these conventions. It is this agreement which, despite the pastness of the story, enables the interpreter to create the illusion of the present; just as the silent reader creates that illusion when, upon beginning a story, he adjusts to the narrative by transposing its past tense more or less into a fictive present. Indeed, the ease with which this convention of time is accepted, by both private reader and assembled audience, seems to me to put into question the psychological necessity of all the writer's illusionary efforts to surmount the limitations of his medium.[20] We know from our experience of theater how strong an illusion of reality can be created and sustained by the most conventional means. The same is also true of printed fiction, as Mendilow noted: " . . . where absolute realism is impossible and arbitrary conventions are inevitable, illusion may sometimes be stronger than a close approximation to reality."[21]

And so, to borrow the terms of drama once again, we may say that oral interpretation necessarily tends to "theatricalize" the narrative. Theatricalism, as a conventional style of drama and stage production, seeks to remind the spectator that he is watching a play, not life; and to induce him to enjoy the theatrical experience as such. This anti-illusionary style is, we say, "presentational," not "representational." In like manner, oral interpretation also presents, it does not represent. How can it? The interpreter speaks now as narrator, now as this character or that one, now as himself; he creates a spell, then relaxes it to give explanations or make transitions, then tightens it again; he even breaks it in the interval and recreates it upon resuming. In all this, he openly depends upon anti-illusionary conventions and enlists our co-operation. And especially insofar as he is committed to suggesting, rather than literally imitating or representing, he reminds us that we are taking part in an illusion, not life; and he asks

us to enjoy the experience as such.

Is he thereby guilty of inconsistency, of creating esthetic conflict, and of breaking faith with the author? I doubt it. If our glance at literary developments showed nothing else, it showed that we are not dealing with reality, but with its semblances; that both the writing of fiction and its interpretation have for their ends, not logic, but illusion. If there is a basic conflict of esthetics, no authors that I know of have complained. On the contrary, increasing numbers of them read their stories publicly and record them. But there is more imposing evidence still. Late in his long career, Henry James, far from sensing any such conflict, invoked Flaubert's authority for his assertion that "any imaged prose that fails to be richly rewarding in return for a competent utterance ranks itself as wrong through not being 'in the conditions of life';" he held that the reader's "fullest experience of his pleasure" would come from hearing a work read aloud. To him, it was precisely the "essential property" of a work addressed to the imagination to "give out its finest and most numerous secrets" when subjected to this "act and process of apprehension that so beautifully asks most" from it and, in return, provides "the flower of its effect."[22]

In the light of so high a tribute to oral interpretation from so sensitive a student and practitioner of the esthetics of fiction, we need scarcely be bound by the restrictive "logic" of the literary mode. After all, what is more natural — more "in the conditions of life" — than a person vividly telling a story to a group of listeners?

FOOTNOTES

[1]Cf. Stephen Spender, "Books and the War II," in *New Writing 3*, 1941; quoted by A. A. Mendilow, *Time and the Novel* (London: Peter Nevill, 1952), p. 14: " . . . modern literature is obsessed with problems of time. Writers who differ in everything else share this pre-occupation. The least political, the least philosophical, even those who disclaim any interest in ideas are yet strangely concerned with time."

See also, for a literary and philosophic study of the Bergsonian influence in the ideas of time, Wyndham Lewis' *Time and Western Man* (New York: Harcourt Brace, 1928).

[2]Mendilow, *op. cit.*, p. 16, where he also says: " . . . most of those novelists who by their experiments have contributed to the development of the novel on its formal and technical side have been strangely preoccupied with the question of time, its nature and values; and especially its connection with the structure of the novel."

[3]Bernard DeVoto, *The World of Fiction* (Boston: Houghton Mifflin, 1950), p. 269. That is, time involves not only chronology but also point of view. In regard to time, DeVoto prefers the term "means of perception" as more accurate, when the novelist "works within character rather than by means of character": "He puts not only the means of perception inside the fiction but the perception itself. He makes the act of perception, that is, not something reported or assisted but something in process of occurring." (*Ibid.*, p. 225.)

Thus, point of view or means of perception is crucial to the achievement of immediacy of scene.

[4]Suzanne Langer, *Feeling and Form* (New York: Charles Scribner's Sons, 1953); DeVoto, *op. cit.;* Thornton Wilder, "Some Thoughts on Playwrighting," in *The Intent of the Artist*, ed. with an introd. by Augusto Centeno (Princeton: Princeton University Press, 1941), pp. 83-100; and Thornton Wilder, "The Art of Fiction," an interview with Richard H. Goldstone, in *The Paris Review* (New York and Paris: Winter, 1957), pp. 36-57. For Wilder's further views, see the Preface, *Three Plays* (New York: Harper & Brothers, 1957), pp. vii-xiv.

[5]Langer, *op. cit.* p. 307.
[6]DeVoto, *op. cit.*, p. 192.
[7]*Ibid.*, p. 195.
[8]*Ibid.*, p. 192.
[9]Wilder, "Some Thoughts," p. 96.
[10]Wilder, "Art of Fiction," p. 43.
[11]Ibid., p. 46.
[12]Cf. Mendilow, *op. cit.*, pp. 106-107.

[13]Quoted by Mendilow, *op. cit.*, p. 211. Actually, she disliked both Joyce and Richardson. It was precisely "the damned egotistical self" in their works which, to her mind, ruined them; and she condemned as "waste" all naturalistic detail that had not been "saturated" in a unifying poetic vision. See the excerpt from her diary in Sean O'Faolain's *The Vanishing Hero* (London: Eyre & Spottiswoode, 1956), p. 200.

[14]It can be overdone; and a critical reaction may be overdue. Reviewing a current novel, R. G. G. Price wrote: "After all, events happen forwards. Arranging events in fiction in non-consecutive patterns is allowable when the method is used to produce subtleties that cannot be produced in any other way, inevitable in detective stories and simply boring ninety-nine times out of a hundred. [The author] mucks about with the time-sequence to make a very good short story plot last out; but he merely weakens the effect of the straight-forward narrative he does so well." See *Punch* (Vol. CCXXXIV, No. 6139), 16 April 1958, p. 524.

[15]Marquand, however, initiated his "serious" novels by successfully reverting in *The Late George Apley* to the old-fashioned novel-in-memoir-and-letters; and Wilder, in his search for complete objectivity, used the old device of diaries and letters throughout *The Ides of March*, at the same time imposing upon it a very complicated scheme of fragmented time.

[16]Quoted from her diary by O'Faolain, *op. cit.*, p. 200.

[17]Quoted by Mendilow, *op. cit.*, p. 207.

[18]"But the effort of fiction [in contrast to that of drama] is that the curtain shall not be rung down, the illusion is not to end." (DeVoto, *op. cit.*, p. 184.)

[19]Yet DeVoto regards these as the greatest achievements of fiction "on the way to its implicit methods." Fiction moves toward the "immediate expression" of behavior, thought and emotion as if they were "being rendered directly" and "not [as] something reported or assisted but something in the process of occurring." Cf. *The World of Fiction*, p. 225.

[20]Cf. De Voto, *op. cit.*, p. 207. He calls the writer's invisibility "one of the determining principles of modern fiction," but binding on most readers and novelists "as a *psychological* rather than an esthetic principle . . ." (Emphasis mine.)

[21]Mendilow, *op. cit.*, p. 108. Somerset Maugham, for instance, uses the convention of the narrator, a carefully created fictional image of himself, and relies on it to convince us that the events he reports really happened. Technically, he sacrifices immediacy for an illusion of greater credibility: he does not hide, he exploits, the basic fact of fiction as something told. In *Cakes and Ale*, he combined this with fragmented time; and J. P. Marquand evidently studied him to good effect before writing *Wickford Point*.

[22]Cf. Henry James, *The Art of the Novel* (New York: Charles Scribner's Sons, 1948), pp. 346-47.

A Clique in the Class

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Within every group there is a tendency for cliques to form. The more autocratic the leadership, the more firmly the clique is established and the more permanent its nature. But whether democratic or autocratic, the wise leader should seek to identify these and measure their internal strength and degree of influence on others in the group. This can be done sociometrically. This article describes a method.

Students in a class form not only a social group whose purpose, presumably, is learning but they also form a society composed of many sub-groups. When these sub-groups are strongly knit and have considerable internal loyalty, we often call them Cliques. A Clique left to itself and allowed to flourish in the environment that caused it to form can become a threat to the instructor. His protection from such a Clique or his use of such a sub-group depends very largely upon his skill in identifying it and in estimating its strength and influence. The purpose of this paper is to suggest a method for doing these.

In a group where there is "free and open" discussion, where the atmosphere is permissive and the participants feel sufficiently secure to express their true attitudes on a topic, the spread of relationships will tend toward a normal distribution. This characteristic was reported in *Sociometry*[1] and has been presented in convention papers, but no extensive study of the phenomenon has been made. The classroom relationships tend to stack toward the creation of sub-groups under authoritarian leadership.

This argument needs more experimental substantiation, but empirically the conclusion is supported. It has been found that in the classroom where the climate is inducive to open exchange of ideas this tendency toward "normalcy" is greater. It has also been found that in the more autocratic or instructor-centered classroom the relationship pattern as shown on a *Sociograph* tends to develop "cells" or Cliques which may or may not be partially integrated with the class as a whole.

Sociometric data provide at least one effective means for identifying Cliques. Further analysis of these data can provide an estimate of the cohesiveness or internal strength of the Clique.

Sociometric data can be defined for our purpose as the choices made by each member of the class for a limited number of his classmates to be partners with him in some designated, realistic if possible, project. These data can be plotted on a matrix to show the number of times each person is selected and by whom.

The *Sociograph* is a simplified instrument in which the square matrix is folded into a triangular shape allowing choices given and choices received to be quickly related, for the squares common for two people superimpose and are identified by a dividing line in the single resulting square. In the *Sociograph* as one reads along a line, the choice given is always on the left of the dotted line in a square and the choices received

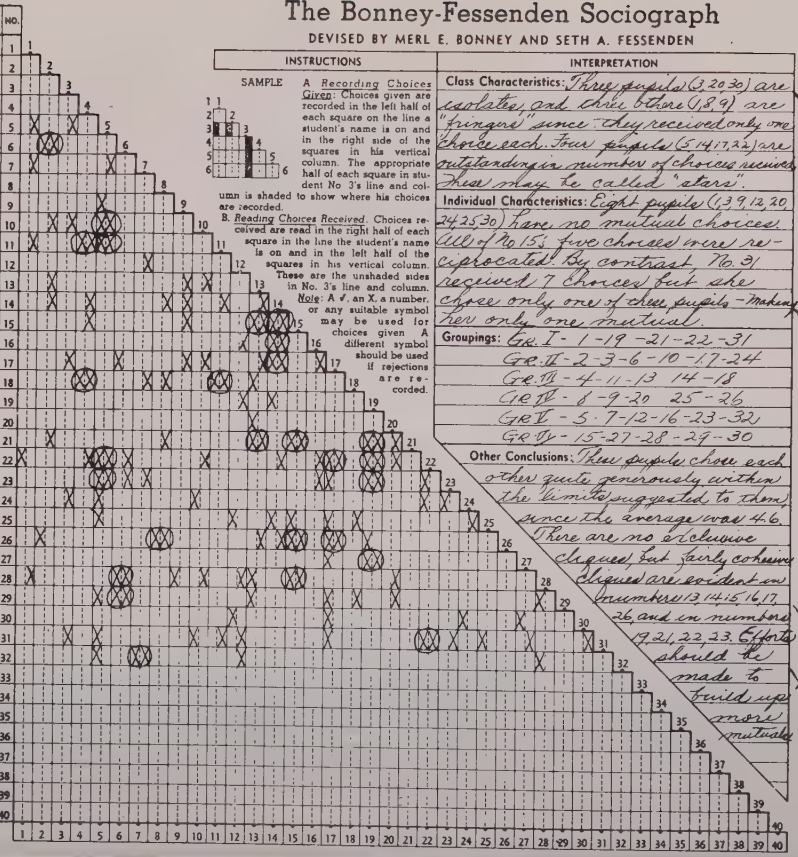
The Bonney-Fessenden Sociograph

DEVISED BY MERL E. BONNEY AND SETH A. FESSENDEN

Teacher Mrs. D. Johnson School Julian, Texas Purpose To form groups for a party

Question Used Which children in this class would you choose to help you prepare a new game at our class party?

NO.	B Rejections Made	C Mutual Choices	B Rec'd	A Choices Given	NAME	NO.
1		0	1	4	Adkins, Billy	1
2		1	2	5	Bell, Henry	2
3		0	0	5	Bonham, Johnny	3
4		2	2	5	Borden, Louis	4
5		4	12	5	Bryant, Dale	5
6		3	4	5	Clifton, Joe	6
7		1	3	4	Ott, Beverly	7
8		1	1	4	Edwards, George	8
9		0	1	5	Evans, William	9
10		1	5	5	Gillespie, Judy	10
11		3	4	5	Harris, Lewis	11
12		0	3	5	Herring, Carol	12
13		2	9	5	Howald, Ronald	13
14		3	11	5	Hubbard, Judith	14
15		5	8	5	Jennings, Mike	15
16		1	2	4	Lacey, Helen	16
17		3	14	4	Lassing, June	17
18		2	4	5	Lewis, Dixie	18
19		4	6	5	Masters, Karen	19
20		0	0	5	Mathis, Edwin	20
21		3	6	3	Milburn, Danny	21
22		4	12	5	Morris, John	22
23		2	6	5	Norman, Virginia	23
24		0	2	5	Ogden, Claudine	24
25		0	3	5	Pachal, Robert	25
26		3	5	5	Parks, Lola	26
27		1	2	3	Rhoades, Stella	27
28		2	8	4	Richburg, Ann	28
29		1	3	5	Schindler, Anton	29
30		0	0	5	Shannon, Betty	30
31		1	7	5	Smith, Marly	31
32		1	2	3	Taylor, Margie	32
33						33
34						34
35						35
36						36
37						37
38						38
39						39
40						40
Total		84	148	148		
Average		1.7	4.6	4.6		



INSTRUCTIONS

SAMPLE

A *Recording Choices Given*: Choices given are recorded in the left half of each square on the line a student's name is on and in the right side of the squares in his vertical column. The appropriate half of each square in student No 3's line and column is shaded to show where his choices are recorded.

B. *Reading Choices Received*. Choices received are read in the right half of each square in the line the student's name is on and in the left half of the squares in his vertical column. These are the unshaded sides in No. 3's line and column.

Note: A ✓, an X, a number, or any suitable symbol may be used for choices given A different symbol should be used if rejections are recorded.

INTERPRETATION

Class Characteristics: Three pupils (3, 20, 30) are isolates, and three others (1, 8, 9) are "fringers" since they received only one choice each. Four pupils (5, 14, 17, 24) are outstanding in number of choices received. These may be called "stars".

Individual Characteristics: Eight pupils (1, 3, 9, 12, 20, 24, 25, 30) have no mutual choices. All of No 15's five choices were reciprocated. By contrast, No 31 received 7 choices but she chose only one of these pupils - making her only one mutual.

Groupings:

Gr. I - 1-19-21-22-31

Gr. II - 2-3-6-10-17-24

Gr. III - 4-11-13-14-18

Gr. IV - 8-9-20-25-26

Gr. V - 5-7-12-16-23-32

Gr. VI - 15-27-28-29-30

Other Conclusions: Three pupils chose each other quite generously within the limits suggested to them, since the average was 4.6. There are no exclusive cliques, but fairly coherent cliques are evident in numbers 13, 14, 15, 16, 17, 26 and in numbers 19, 21, 22, 23. Efforts should be made to build up more mutuals.

are always on the right of the dotted line. For example, reading from the following chart, Margie Taylor, Number 32, chose Dale Bryant, Number 5. You will note that numbers 32 and 5 have this square in common: the horizontal line of 32 and the vertical line of 5. Because it is on the left hand side of the dotted line, we know that it was a choice made by 32. Following 32's line we note X's on both sides of the square common to 32 and 7. This means 32 chose 7 and 7 chose 32. This mutual choice is circled for ready reference.

Sociometric data, regardless of how they are recorded, are choices made and received relative to a performance situation. That is, choices in response to "Whom do you like best?" or "Who would make the best Class President?" are not truly sociometric data, except insofar as they cause the choser to conjure up an imaginary situation in which he and a colleague might act together. Most reliable sociometric data ask the individual to consider himself in the performance of specific activity with another. Voting for does not provide sociometric data.

Using sociometric data for identifying Cliques in a class and evaluating their influence on their colleagues requires some experience in reading the *Sociograph* and simple mathematics in computation. A casual inspection of the above chart might suggest that the cluster of mutual choices among 4, 5, 10 and 11 as a Clique, but closer inspection shows no relationship between either 4 and 5 or 10 and 11. Quickly examining further relationship between these numbers it is easy to discover that 4 has a mutual choice with 11 and with 18 and that 11 and 18 have mutual choices. This, then, suggests a Clique among 4, 11, and 18.

Another cluster that might seem promising involves numbers 13, 14, 15, 16, and 17. A quick examination shows that 16 and 17 have mutual relations only with 15, and that 13 has a mutual bond with 15. Further we note that both 13 and 15 have mutual choices with 21. This gives us the next possible Clique among 13, 15, and 21.

The discovery of a potential Clique is but one step in the analysis. The next step is to measure the internal strength or cohesiveness of the Clique. This can be done by using a formula which we shall presently call the *Index of Cohesiveness.* The basis of this measurement is the attraction that the members hold for each other to the exclusion of the attraction that they hold for others of their colleagues. A simple measure of mutual attractiveness among a group of any size would be the number of mutual choices distributed among them divided by the number possible. Such a formula

$$\left(\frac{M}{N(N-1)}\right)$$

would give an estimate but would not differentiate between a strongly cohesive group which held itself in isolation from others and a loosely bound group with many other lines of attraction.

In order to discover the nature of this identity element other dimensions are necessary. For this purpose, the *Index of Cohesiveness* has been established as follows instead of the basic one given above:

$$\frac{2\,Mi - Mc}{Nc\ (Nc-1)}$$

Mi=the number of mutual choices among members of the Clique.

Mc=the total number of mutual choices between the members of the Clique and all members of the class including themselves.

Nc=the number of students being considered in the Clique.

These data can be quickly gathered from the *Sociograph.* For example, consider the first suggested Clique—4, 11, and 18. Each of these has two mutual choices or a total of Mi=6. If the summary on the left of the

graph has been completed, the totals can be easily added: 4 has 2, 11 has 3, and 18 has 2 or a total of 7 for Mc. The Nc in this instance is 3. The formula becomes

$$\frac{2\ (6) - 7}{3\ (2)} = \frac{12 - 7}{6} = \frac{5}{6} = .83.$$

If we apply the same approach to the second potential Clique 13, 15, 21 considered above we have:

$$\begin{aligned} Mi &= 6 \\ Mc &= 10 \\ Nc &= 3 \end{aligned}$$

$$\frac{2\ (Mi) - Mc}{Nc\ (nc - 1)} = \frac{2\ (6) - 10}{3\ (2)} = \frac{12 - 10}{6} = \frac{2}{6} = .33.$$

If we were to include in this Clique numbers 13, 14, 15, 16, 17, and 26 which is suggested in the text of the sample *Sociograph* used as a chart above, our figures become Mi=10, Mc = 17, Nc = 6 and the formula becomes

$$\frac{2\ (10) - 17}{6\ (5)} = \frac{20 - 17}{30} = \frac{3}{30} = .10.$$

Empirically it has been tentatively determined that when the *Index of Cohesiveness* is less than .75, the Clique is more in the category of a group of friends in normal situations than an isolated group standing apart from the class as a whole. Thus, using this as a type of criteria, the first group above is the only group that we have considered here within this class which could be defined as a Clique.

The next stage in the investigation of a Clique is to examine its influence in the class. This can roughly be described as the attractiveness that the members of the Clique have for the other members of the class. A more exact measure would probably be the attractiveness of the Clique as a unit instead of as individuals, but this cannot be read directly from the data. Partially to offset this condition, the *Index of Influence*, the score toward which we are presently moving, includes both the attraction of the Clique members for each other, the *Index of Cohesiveness*, and the attraction of the other members of the class toward the members of the Clique. A formula such as this would unite the two aspects:

$$\frac{Cc - Mc}{Nc\ (av.\ Ccl) - Mi} \cdot \textit{Index of Cohesiveness.}$$

By placing the two formulas together:

$$\frac{Cc - Mi}{Nc\ (av.\ Ccl) - Mi} \cdot \frac{2\ Mi - Mc}{Nc\ (Nc - 1)}$$

in which

Cc=Choices received by the members of the Clique.

Ccl=Choices received by all members of the class.

Av. Ccl would therefore be the number of choices that each person would be expected to receive if they were equally distributed.

This formula will provide an *index* of 1.00 as the point of reference. If a Clique that has been identified either by observation of the sociometric data or by observation of classroom activity scores above this basic point, the instructor may have an element or condition which should concern him. If the *index* is less than one, his concern can be more in regard to the social health of the members of the Clique and their influence on class morale than on the ability of the members of the Clique to influence the actions of the class.

Applying this total formula to the two identified Cliques we have for the 4, 11, 18 group: Cc=10, Mi=6, Nc=3, Av. Ccl=4.6, Mc = 7. For the 13, 15, 21 we have: Cc=23, Mi=6, Nc=3, Av. Ccl=4.6, Mc=10. These applied are:

$$\text{For 4, 11, 18} = \frac{10-6}{3\ (4.6)-6} \cdot \frac{2\ (6)-7}{3\ (2)} = \frac{4}{7.8} \cdot \frac{5}{6} = \frac{20}{46.8} = .43$$

$$\text{For 13, 15, 21} = \frac{23-6}{3\ (4.6)-6} \cdot \frac{2\ (6)-10}{3\ (2)} = \frac{17}{7.8} \cdot \frac{2}{6} = \frac{34}{46.8} = .72$$

In these two instances you will note that there is considerable variation in the elements of the formula. In the first there is fairly strong cohesiveness among the three but the choices they received from the "outside" are few. They hold together, but the other members of the class generally have little desire to join them. In the second instance, the cohesiveness of the Clique is weak but the members are in more than average demand as partners by their "outside" colleagues. In neither instance should the Clique be considered a threat to classroom conduct or teacher authority.

If we were to select any four members of the class at random, say 4, 8, 12, and 16, we would have these indices: Cc=8, Mi=0, Nc=4, Av. Ccl=4.6, Mc=4.

$$\textit{Index of Influence} = \frac{8-0}{4\ (4.6)-0} \cdot \frac{2\ (0)-4}{4\ (3)} = \frac{8}{18.4} \cdot \frac{-4}{12} = \frac{-32}{220.8} = -.01$$

This *index* is obviously too low to suggest that those four people as a unit have any influence on the class. As individuals they may bear some weight, but each drew less than average number of choices. They cannot in reality be considered as a Clique or even a group, for a negative *Index of Cohesiveness* shows they have less than average mutual interest.

By contrast with this type of selection, let us consider 5, 13, 14, 17 and 22 as a potential Clique merely because these received the highest number of choices from their colleagues. With these Cc=58, Mi=2, Nc=5, Av.Ccl=4.6, Mc=16.

$$\text{Formula} = \frac{58-2}{5\ (4.6)-2} \cdot \frac{2\ (2)-16}{5\ (4)} = \frac{56}{21} \cdot \frac{4-16}{20} = \frac{56}{21} \cdot \frac{-12}{20} = \frac{-672}{420} = -1.7$$

Again, the negative *index* indicates no cohesiveness among the members of the class who were highly chosen. This results in a negative influence by the group as a unit although as individuals they stand high among their colleagues.

There are several uses for which this type of analysis can be valuable. One is to enable the instructor to check on the cohesiveness and influence of certain possible Cliques which he believes to exist from his observation of class activity. By means of this approach both the reality of the Clique can be determined and the potential spread of influence examined.

A second use is the opportunity to search among the interpersonal relationships in a class for possible Clique situations which may be having an effect on class morale or activity. The sociometric examination of class relationships can be a revealing activity. The instructor who uses a permissive approach in his teaching will find in this method new information to strengthen the learning opportunities. Even he who lectures only or is autocratic in his hold on the class room conduct may find centers of power among his students that should not remain unexplored.

FOOTNOTE

[1]Seth A. Fessenden, "An Index of Cohesiveness-Morale Based on the Analysis of Sociometric Choice Distribution," *Sociometry*, 16:321-76, November, 1953.

Speech Training in an Adult Communications Seminar

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This article describes how speech was integrated into a Communications Seminar for high level union personnel. Predicting an increasing demand for speech teachers from Labor Education leaders the author includes not only an account of the content covered but also advises about special problems in this rather new phase of adult education.

The American Labor Education Service on April 3, 1957 brought twenty-six union leaders to Antioch College to attack two broad objectives. The first aim was to establish a theoretical basis for sound communicative practices and the second was to develop skills in Writing, Interviewing, Discussion and Public Speaking.

A faculty of four, Dr. Lawrence Borosage, a training specialist from Michigan State University's College of Education; Mr. Lawrence Rogin, Director of the Worker Education Program at the University of Michigan and Wayne University; Miss Orlie Pell of the American Labor Education Service staff; and the writer, a professional teacher of speech, organized the course under two broad divisions, Theory and Skills. Three of the four mornings we dealt with broad, sometimes theoretical principles of communication underlying specific communication skills. We attempted to relate all ideas to the labor movement and its somewhat unique communication problems. Each afternoon and the last morning we concentrated on the individual skills mentioned above.

Because all the trainees held responsible union positions and faced demanding communication situations daily the faculty approached this training with some trepidation. However, we discovered that our academic approach, for which we made no apology, was a wisely chosen one. The trainees seemed to appreciate our not underestimating their interest in communications or their capacity to understand a difficult principle. This not to say they didn't challenge the reasonableness or practicality of the principles. In fact, their judging the principles in light of their experiences led to a candid and realistic appraisal; an appraisal in which teacher and trainee participated as equals. There is a risk involved in this sort of discussion in which teacher and trainee are peers. The danger is that the teacher will confess that he doesn't have any answers and that the problems involved can be solved merely by an intelligent approach. If the teacher has no answers he has no business teaching. The teacher who feels he is being properly modest by introducing himself as a "fellow searcher for the answers" is not appreciated by adults. This is not to say adults don't want to evaluate ideas, or that they aren't critical, but rather that they expect the teacher to bring with him some new ideas worth evaluating. The notion that the best class is the one in which the students teach themselves is a noble thought but the adult who

pays money, invests time and effort, is usually unwilling to accept it.

We divided the mornings and afternoons into two parts. The first morning Mr. Rogin drew from the group their communication problems and how they thought this seminar might deal with these problems. Our first thought was that we could get the group to suggest problems without following through with an immediate discussion of them. However, the interest elicited by the first problems made it unwise to limit discussion.

In the second part of the first morning Dr. Borosage discussed two topics, audience analysis and the communication process, and motivation and the communication process. The point was specifically made that anyone seeking to improve his communications must recognize how people learn and also get some guided practice in applying the accepted principles of learning.

In these early sessions we stressed theoretical concepts of communication. We were careful, however, to adapt the general or theoretical ideas to the audience's frame of reference every chance we got. When we missed a chance to illustrate a principle, or were unable to think of one, the class was usually able to provide one. In a training program like this one, the teacher's ability to illustrate points within the context of the trainee's experience really determines the success of the whole program. Any speech teacher hoping to work successfully with adult groups must ground himself in their terminology, their everyday work experiences, and their attitudes and assumptions. Because of the inadequate planning which accompanies most of our adult education efforts this grounding usually takes place during the introductory sessions of the course itself. It is far better to take this class time and be on firm ground the rest of the course than to ignore this audience analysis and not be able to relate what you teach to the needs and views of the trainees.

Full and immediate motivation usually results when the teacher asks the class members their views, attitudes, assumptions, and specific problems related to the subject to be studied. The enthusiasm resulting from this initial participation carries over to subsequent class periods and makes the teacher's job much easier. Despite the sacrifice of time the benefits gained by motivating the class to think and react freely toward the teacher are highly desirable. Perhaps teacher failure to appreciate the value of participation, especially early participation, accounts for the heavy attendance casualties in most adult courses.

Like the mornings, each afternoon was divided into two parts. During the first part the whole group studied Discussion Techniques but in the second part the group split into three sections, Public Speaking, Interviewing, and Writing. Because space doesn't allow a complete report of all these activities the description here is confined to a statement of purpose, an account of the method, and an evaluation of the results of the three skills which involved speech.

The challenge of the Discussion training, six hours in all, was to show the varied uses of discussion, make the trainees sensitive to the dynamics of the discussion situation, and give some opportunity for participation and criticism. During the first period the group attempted to define discussion. After an hour the group was little closer to a definition that was acceptable to the whole group. The leader operated non-directively, many participated but little agreement resulted. In the last half hour the group concentrated on thinking of ways discussion could be used as a means of union communication.

After the second session, which centered around two discussion films, the faculty decided the class was moving too slowly. We decided to step

up the pace the next day and begin with a demonstration discussion and critique. Six class members were chosen, a chairman was appointed and the topic, "The Role of the Local Union in Community Affairs" was assigned. Twelve members of the audience were given specific things to notice and report on. Among these were such things as: how did the participants try to relate what they said to what had been said before; did sub-leaders develop and if they did how did they; did anyone try to help the leader do his job, if so, how? Audience members who had been in the Public Speaking and Interview classes were asked to note how the principles which they had discussed in their classes were observed or not observed in the demonstration discussion.

Although we stopped the discussion after only fifteen minutes the ensuing evaluation was so enthusiastic that when the period ended an hour and a quarter later there were still many unsaid speeches. Using the Bales method of discussion analysis the instructor led the evaluation by summarizing briefly the flow of communication and the interaction of the discussants.

The discussants were informal, reacted naturally, and for the most part ignored the observers. Possibly the fact that we situated the observers in a semi-circle around the discussion table contributed to the ease the discussants felt.[1]

Each skill class; Writing, Public Speaking, and Interviewing had only five hours divided among four periods. Only the last two skills will be outlined here. During the first two periods the Interviewing group concentrated on how our perceptions govern the effectiveness of our communications and how insensitivity to what happens when two people communicate causes incomplete communication or even mis-communication. In the third period the group applied these ideas to everyday work experiences. A general discussion based on selected principles of General Semantics as framed by Irving Lee and Wendell Johnson occupied the fourth period.

The Public Speaking section used Brigance's *Speech Composition* as a source book and spent the first period thumbing through the book, stopping to comment on the ideas or headlines which caught their interest. The small group of eight was interested mainly in the two topics, "Acquiring Ease and Fluency," and "Organizing Ideas." Although these people had rather broad speaking experiences in their union work they revealed the usual apprehension people show when they are in a speech class. They were particularly interested in meaningfully overcoming nervous tension. To help them with this we took quite a lot of time to discuss how to build a speech which would necessitate descriptive physical movements, movements which would release nervous tension meaningfully. We also discussed the different ways to organize a speech going from the simple Richard Borden four-part organization to the rather complex Monroe Motivated Sequence.

In the second class period we discussed ways to organize ideas impromptu and then practiced these organizational plans. In the third period we discussed persuasion using Monroe's Motivated Sequence as a discussion guide. We spent the final period polishing three minute evaluation speeches which were to be given during the student critique period at the close of the whole training period.

FOOTNOTE

[1]Since this Seminar the writer has experimented in regular university classes by having the discussants completely surrounded by the audience. This "in the round" physical arrangement apparently enables panel members to forget, or at least ignore, their audience. They react to each other more naturally and avoid the formality of the usual classroom arrangement.

Finding Theatre Magic in the Professional-Amateur Liaison

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A pro and con discussion of the benefits and drawbacks involved in the use of professional actors, directors and designers by college and university theatres. Some comments on discipline and challenge which can be learned from the professional. Also, a warning about professionalism overshadowing educational theatre training.

The idea of magic in the theatre is something we are all happy to see when it occurs in our shows; and I think we are all, both consciously and subconsciously, working to achieve it in the process of directing a play. But the way to the magic is through a fundamental knowledge and application of the craft of the theatre. Someone is supposed to have said that if you see a half-hour of great theatre in your life you have been fortunate. Those great moments come rarely and don't last too long. Perhaps the same is true in directing. Few of us manage to be Merlins all the time, but when the transport of an electric moment in one of our plays does come, it not only thrills us, but makes it imperative that we reach these satisfying heights again as soon as we can. The magic of those moments comes from sound theatre practice, imagination, inventiveness, inspiration and perhaps some good fortune. The honest approach of the educational theatre director is to ask what the professional theatre can offer us that will help us realize the highest standards we have set for college theatre training. Since it certainly can't be all one-sided, there should also be some gain for the professionals in this exchange.

Suppose we bring a good professional out to do a show with the University theatre group. What are the reactions on both sides? Certainly some awe in the students, perhaps some uncertainty on the professional's side. The college players don't know exactly how they are going to come out, nor what the veteran will think of them. Chances are they are going to be put distinctly on their toes to a far greater degree than when they are playing with their own classmates. The professional, unless he knows the local situation very well, is not going to know what he is coming into, the caliber of the college department or what the ultimate result will be. He has, however, accepted a role which satisfies him, and he has experience and achievement in a highly competitive art field to back him up. In this particular aspect of the meeting, I should say the college actor has the most to gain. He is stimulated to match his work with what he has every reason to expect will be a high standard performance by the professional. If the school actor happens to be superior in talent to the rest of his group, this may be a new stimulation to which he has seldom been pushed. To the less talented, the gap between themselves and the accomplished professional will be greater, but if they are serious about acting, it should still make them want to emulate. A lot of mediocre

golfers have told me they can't stand to watch the National Professional Golf Tournament because it makes them feel so inferior. It always makes me wish I could play like Sam Snead. I go back to the practice tee instead of wrapping my clubs around the nearest tree. There is no reason why coming in contact with a skilled actor shouldn't send the young actor back to the rehearsal with renewed determination, not only on the show he is doing with the visiting star, but in the succeeding plays with his own theatre. Awe that comes from respect for the talent of an acknowledged and successful professional actor can hardly fail to start the process of magic working in the college actor who wants to learn.

I have never seen a visiting star arrive on a campus when it wasn't exciting. Sometimes it is with a "Grand Entrance" and sometimes it is very quiet, but it is never ordinary. One time a wonderful older actress came to play in a university where I was studying. We were in rehearsal in a temporary post-war building when she arrived. She was dressed in high fashion with a huge cartwheel hat, long cigarette holder and enormous high heels. She looked over the company in their work clothes, smiled broadly and gave us a hearty, "Hello, dahlings." A few suspicious looks were exchanged, but the next day, with the introductions over, she got down to work and gave everyone ten of the most exciting theatre days they had known. Her personal discipline was exemplary and made every undergraduate and graduate or staff member in the company take a new look at his own competence and devotion to the theatre.

She worked with a precise economy in building her characterization: experimenting, adding, discarding and integrating with the rest of the company. She made no concessions to the college players, expected them to do their job as well as she was doing hers. In rehearsals it was all application but in the breaks she was personable and gracious. As the opening came closer, the college actors spent more and more of their "break" time in the wings bringing their interpretations up to her level. Her intensity was contagious, and her energy at the age of 66 was more than most of the rest of the company, in their twenties, could match. Most of the temperament during those rehearsal days came from the fatigue prompted by the company trying to keep up with her pace. Her impatience came only at points when company members weren't giving their best, forgot blocking or pulled the scene out of focus in some way. It wasn't difficult to know when she was irritated, and the same actor was seldom guilty of being caught twice. No offense was taken, however, because the rest of the cast knew she was absorbed in doing a show that would be a credit not only to herself, but to the university theatre.

This experience provided a kind of magic for that company. It demanded continuous concentration and absorption in the acting that undoubtedly lead to better performances than might have been achieved in a purely college cast. When you played a scene with her, you made sure you were ready to go on. You knew she was going to be vital and fresh, that she was never going to be unimaginative or casual. As a result the amateurs were determined to find their own top limits of expression, and, I think did. This is not to say that a proportional kind of extension and challenge is not achieved with an all-college cast. I have often seen it. But she was the catalyst in the process; she helped initiate the reactions and kept them growing until we had a fine play.

It is not only the concentration and intensity of the accomplished professional that spurs the actor in college to learn his job more fully.

One of the aspects of importing professionals, which can be of most value to the university theatre, is the opportunity it gives the college people to observe and work with an actor who has considerable technique. Although such skills as timing, pace, vocal control and effective movement are not transferred to the young actors by a process of osmosis, the more they are exposed to sure methods, the more rapidly they will be able to evaluate their own techniques. Listening to lines beautifully and effectively spoken makes the sensitive amateur realize the need for control, quality and understanding. Of course these qualities can be indicated by the director and are approached by the actor himself to the best of his ability. It seems to me that the process is quickened by the insertion of an accomplished technician into the group.

A few years ago I had the opportunity to work with a musical in which Helen Tamiris was doing group movement with a large chorus. Her use of groupings and the easy transitions of masses from one place to another on a large stage was a joy to watch. A great many of us, who were directing students working in the production, were grateful for the demonstration, which answered many of our questions about group movement. To us, it was a practical seminar being conducted at the professional level with amateurs, the kind of experience that textbooks cannot provide. The magic here was the realization of what could be accomplished with the proper experience and imagination. The students not only saw how it was done expertly, but happily realized that this lesson might help them create some magic of their own later on.

Some may say that it is all very well to bring in professionals, but that the good college director can provide ample training and inspiration for his theatre group. It occurs to me that even the best college theatre men, or women, are hard-pressed to stay in peak form. The attendant duties of the professorial job, such as teaching, administration, research and civic duties are bound to drain off some of the energy he would like to put into his rehearsals. When a professional, whose whole drive can be directed at the performance, is brought into the academic situation, there is no reason why it can't be a revitalizing force for the staff and students alike. And, at the risk of being paradoxical, another quality I have noticed about the good professionals is their broad interest in things not theatrical. In addition to their accomplishments as theatre people, they are generally alert to the world in general and in many cases are expert in other fields. This can be an excellent example to the theatre student who sometimes tends to think the world started with Aristotle and ends with the production he is doing at the time.

Our theatre students need the example of scope of interest and experience. The theatre can exist and grow only when those who contribute to it are alert, not only to the companion arts, but to the social, economic and spiritual meanings of the times. The professional very often brings with him a keen interest, not only in theatre, but in the place of theatre in our society. I have sat in bull sessions with visiting actors and directors that went for hours on subjects not connected with drama. They got into fields where few of us could keep pace. This is an eye-opener for the drama student and a very healthy one.

Sometimes the college theatre student becomes a little smug with his latest unearthing of a theory, or the details of his recent term paper. He is often surprised to find that the imported professional, whom he visualizes as a person who only sleeps between rehearsals, also has a great knowledge of theatre backgrounds. Alfred Drake, who came in

to work with us at Utah, could easily have taken over a seminar in theatre history. He spoke and read four languages, had written and adapted several plays and knew the latest national and international developments. This, of course, in addition to being one of the top acting singers on the stage today.

Sometimes the "educational" theatre becomes so involved in itself that it forgets to encourage its students to live and think beyond the confines of the stage, the green room or the shop. The professional, manifesting wide experience and a carnivorous appetite for the many aspects of life which he must use in his art, may help the student to a more inquiring attitude and a broader field of interests.

If we want to be downright practical for a minute, there is another kind of magic which can be found in bringing the well-known professional to the campus. That is box office magic, and I for one have to worry about the budget. I have no doubt that bringing a name star to Purdue for performances with our theatre group would substantially increase our ticket sales. We happen to have professional-minded audiences because of a substantial artists series that brings name orchestras, ballets, musicians, and Broadway shows to the University.

This series, incidentally, provides the best professional-amateur liaison on our campus. Our students are able to have after-show get-togethers with actors, directors, dancers and stage managers, who are happy to ask and answer questions or just hold forth on their work. We have had wonderfully stimulating times with Hume Cronin and Jessica Tandy, the original "Caine Mutiny" cast, Walter Kerr, John Mason Brown, Claude Rains and many others in the past two or three years. It is a decided shot in the arm for the school-weary students. When the Dublin Players did short scenes from Wilde, Shaw and Synge one afternoon for forty of our people at a coffee hour in the Green Room, it provided a seminar in acting styles which we could not have provided in our acting classes.

So far the emphasis has been largely on what the professional can offer the educational theatre students. What does the professional gain? This is harder for me to determine because I have always been closer to the reactions of the amateurs. I should think he would get a respect for the kind of work the college groups can do. The college thetre often does original scripts which provide an additional challenge and opportunity for the professional. Alfred Drake came to Utah to do the original "The Promised Valley" whereas he would never have come out to do "Oklahoma" or "Kiss Me Kate" again. The change of scenery, the working with eager students must provide a different and refreshing stimulation for the visiting professional. Knowing that there are young people all over the country who are vitally interested in good theatre will help reaffirm his faith in his own work.

There is one caution which it seems to me should temper the professional-amateur liaison. If a college or university is going to bring in professionals, the theatre director should see to it that the greatest degree of training is provided his theater students. He should not make a showcase of the production by bringing in his best staff, townspeople and other accomplished actors just to make a better supporting company for the star. This negates the training of the theatre student by relegating him to the prop table, the prompt script or a walk-on. The student in training should be as close to the process involving the professional as possible.

In conclusion, there are certainly many aspects of theatre training that can be learned by the amateur from the professional. The young actor

or director picks up these things by seeing professional productions, but learns them more quickly by actually working with the professional. He learns method, style, concentration by example. The inspiration he gets from the skill of the good professional prompts him to better accomplishment. The student's whole scope of learning is broadened by the contact. The professional's experience is also widened by his work with the amateur.

Since it is all theatre, and the aims of both the professional and amateur are to produce the best theatre possible, the liaison of the two should lead to greater appreciation, understanding and achievement in the common effort. The professional ranks are constantly fed by the college theatres, and for the student who intends to go into the professional theatre, the sooner he is introduced to its personnel and practices the better. The student headed for educational theatre will have a broader knowledge of theatre practice, because he has worked with the professionals.

War Requested: Wilson and Roosevelt

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A comparison of the declaration-of-war addresses of Woodrow Wilson and Franklin D. Roosevelt.

The function of the President of the United States when Congress has been called together for a declaration-of-war address is not unlike that of a high priest in a ritual. He is there as a matter of ceremonial necessity. His purpose is not necessarily to persuade, to deliberate, or to inform, but primarily to intone the words required in a democratic society faced with the necessity of waging war. The exact words of the leader, the specific manner in which he performs the ritual, may vary according to many factors, especially the circumstances surrounding the message and the distinctive personality of the Chief Executive himself.

The war messages of Woodrow Wilson and Franklin D. Roosevelt were characteristic of these similarly minded but emotionally different men. Where Wilson pondered a problem, Roosevelt uttered an exhortation. Wilson expressed his consciousness of the burden he was putting on the country, hesitating to do so, but forced to the act by the circumstances of his times. Roosevelt, on the other hand, was stirred bitterly by a surprise enemy attack, and delivered a partisan call to arms.

The differences between the two addresses are immediately apparent. Hear Wilson's sorrowful exordium:

> I have called the Congress into extraordinary session because there are serious, very serious, choices of policy to be made, and made immediately, which it was neither right nor constitutionally permissable that I should assume the responsibility of making.

The tone implies deliberation.

Compare to this measured statement Roosevelt's indignant opening: "Yesterday, December 7, 1941 — a date which will live in infamy — the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan." The tone implies retaliation.

Thus it is that war formally begins as a matter of words, chief among which are those used to carry out the ceremonial obligation of proclaiming the hostilities. The exact nature of such ritualistic utterances not only may reveal to a reader the speaker's character, but also may be indicative of the circumstances which prompted the address.

I

The circumstances of April 2, 1917, were favorable to quiet deliberation. Europe had been at war for three years. The contending nations had continually sought American support during this period. American aid to Britain and her embattled allies had brought forth belligerent retaliation from Germany. Sabotage of American plans had aroused bitterness toward the German government. Resumption of German submarine attacks on American ships convinced Wilson, shortly after his second inauguration, to call Congress into joint session. With the elected representatives, he undertook the ceremony of declaring war.

Since there were many factors which had made the ceremony inevitable, Wilson had the opportunity to make a reasoned although occasionally emotional appeal. He used this

occasion to explain the circumstances behind his decision to ask for a declaration of war, to justify the act, and to distinguish the cause for which the war was to be fought. The German resumption of submarine warfare was cited for its "reckless lack of compassion or principle." Compassion because "Even hospital ships and ships carrying relief to the sorely bereaved and stricken people of Belgium" were not immune to attack. Principle because "No nation had the right of dominion [over the seas] . . . where lay the free highways of the world." Thus, by "throwing to the winds all scruples of humanity or of respect for the understandings that were supposed to underlie the intercourse of the world," the German government was engaged in "a war against all nations."

Wilson then discussed his measures of the twenty-sixth of February, when Congress had authorized him to arm American merchant ships, and the lack of effect that such armed neutrality had. The failure of the German government to recognize this attempt as legitimate meant that the United States was in the position of either submitting to maritime restrictions or of accepting "the status of belligerent which has thus been thrust upon it." Having built to this alternation, Wilson discussed the latter of the two choices, stressing the necessity for cooperation, organization, and mobilization. He then went on to the reasons behind this act of war: "Let us be very clear, and make clear to all the world what our motives and objects are." The aim of this war was

> to vindicate the priniciples of peace and justice in the life of the world as against selfish and autocratic power and to set up amongst the really free and self-governed peoples of the world such a concert of purpose and of action as will henceforth insure the observance of those principles.

Wilson clarified this goal by observing, "We have no quarrel with the German people. We have no feeling towards them but one of sympathy and friendship. It was not upon their impulse that their government acted in entering this war." The quarrel, rather, was with the powers of autocracy, those totalitarian forces that deny the rights of their peoples. Such a government can never become allied with free countries in an attempt at peace. "A steadfast concert for peace can never be maintained except by a partnership of democratic nations." This aim, this "partnership of opinion [for peace]," as Wilson called it, was the ultimate mark of the war effort. Citing the fall of the Russian aristocracy as a good sign in the development toward free nations, Wilson referred to a "League of Honor." Here was the direction of the effort, a target that depended upon a war fought with purpose but not with "rancour . . . [or] selfish object . . . ." Such a grand war demanded "a high spirit of right and fairness . . . ." The fight was for "a universal dominion of right by such a concert of free peoples as shall bring peace and safety to all nations and make the world itself at last free. With God's help, no other direction can be taken."

The emotional and ideological effect of Wilson's speech was conveyed by a variety of factors, especially language, meter, and general tone (or mood). These elements are always difficult to segregate. In Wilson's speech, they blend into a solemn and affecting unity. The analogy between the President and the priest used earlier serves well to describe this total effect. Using sentence patterns of an intricate variety, Wilson achieved the air of a pontiff serving at a serious and weighty function. He conveyed the importance of the occasion by the lengthy and involved metrical structure of his sentences and by the repetition of key words. Further power came from Wilson's avoidance of hysteria. He made little use of slanted language, stating the situation almost objectively. Wilson was not only the head of a state, but

also he was an historian. The two roles combined in his sober appraisal of a taut situation.

Not that Wilson avoided all emotion in the address. Such a move would have negated the ceremonial purpose of his talk. One requirement of the ritual is the use of dramatic simplification — the black versus white nature of the conflict. Thus, Wilson's words were used to arouse emotion as well as to convey ideals. The German government was ruthless, reckless, and lawless. Opposed to such powers of evil were the forces of peace, honor, and legitimacy.[1] The United States was justified in accepting the extreme of war. It had to defend its own freedom and that of the entire world. Wilson's remarks however, were generally more reasonable than emotional.

In preparing a speech which he knew his countrymen wanted to hear, Wilson sought to achieve a level of purpose which would give moral meaning to the war hysteria. Free of the necessity to push or persuade Congress into heeding his call to arms, Wilson attempted to make the request a chance to state the principles, procedures, and goals of such belligerency. Among the many important ideas included in this message to Congress were those which stressed the distinction between a people (potentially friendly) and their erring government, the ideal that all American citizens would unite in the great aim of this war (regardless of their national origins), the need to aid this nation's allies in the battle, the necessity of using a higher tax base in order to avoid undue debt, and the great goal of "honor" — that league of free nations which Wilson hoped would result from the successful conclusion of the war, and which would serve as a deterrent to future aggression by any power.

The professor had seen an opportunity to combine the ritual of war with the deliberation of the lecture platform — in doing so he delivered a war address that distinguished itself by its clear appraisal of the necessity for war, by its lucid discussion of the obligations of war, and by its idealistic expression of the aims of war. The ritual is rarely performed so well. Few leaders do more than unify a nation into mass hatred. Wilson's character was such that he took the occasion to elevate mankind even in the act of sending it into battle.

II

The circumstances of December 8, 1941 (the date on which Roosevelt delivered his war message), were different from those in which Wilson had formulated his appeal. In addition to the characters of Wilson and Roosevelt, one must consider the exigencies of the moment, the differences of situation. Wilson had capped a slow development of tension between this country and Germany with a brilliant elucidation of circumstances and aims. Roosevelt was addressing a people in whom earlier tensions had been replaced by a state of horrified shock and disbelief. Whether or not the intelligence service of the United States had any knowledge of the Japanese plans for an offensive in the Pacific is unimportant in this context, for certainly the people of the United States (and their elected representatives) were innocent of such awareness. The events of December 7, 1941, were cataclysmic to a nation which, while emotionally attuned to the prospect of war, had been encrusted with enough of the isolationist ideal to believe itself free from attack and to hope that war could be averted. While Japanese planes hovered over American bases, releasing their explosives on the unprepared forces below, the American people were awaiting the results of peace talks even then being terminated in Washington.

Roosevelt's address was much more emotionally charged than Wilson's. Peace and good will were hard to remember in the pre-Christmas weeks of 1941. It was simpler to think in terms of "a date which will live in infamy." Thus, Roosevelt's speech

had less of a deliberative quality than Wilson's. It was a direct, forceful, and emotional expression of conditions and necessities, with no mention of any goals except such immediate ones as defense and ultimate victory.

Roosevelt's message, after its statement of the attack's "infamy," mentioned the fact that even during the attack the Japanese ministers in Washington were discontinuing the diplomatic negotiations with no "threat or hint of war or of armed attack." Roosevelt then pointed out that the nature of the bombardment and the distance of the targets from Japanese home bases made it apparent that the operation had been planned "days or even weeks ago." The result of the attack was mentioned in general terms ("severe damage"), and a list of other offensive and belligerent measures by Japanese forces were cited. The obvious implications were not stressed or specified by Roosevelt, who characteristically explained that he had taken the necessary measures. The need to "not only defend ourselves to the uttermost but. . .[also to] make it very certain that this form of treachery shall never again endanger us" was emphasized. A few more abstract comments on "danger" and "inevitable triumph" were followed by Roosevelt's request for a proclamation of war by Congress.

Nothing in Roosevelt's brief remarks can be compared to the dialectical awareness of Wilson's sober account. Almost of necessity, such a talk as Roosevelt's must be limited to simplified details. But these details still are capable of conveying important information as well as great inspiration. Roosevelt's address was calculated to unite an enflamed and frightened nation for the cause of victory. He made no attempt to do more. There were no fine distinctions drawn between the enemy nation and its people, no long-range goals discussed in idealistic terms.[2] The message incited without uplifting. It was a bitter and forthright talk, somewhat re-assuring because of its emotional tone, but devoid of anything resembling the balanced reasoning of Wilson's speech.

As already mentioned, the circumstances helped to justify Roosevelt's approach. The fears and horrors of a nation could not have been assuaged by such a speech as Wilson's, whose objective tone would have been out of place in the particular situation of December 8, 1941. Roosevelt calmed the nation with a reassurance that he too was angered by the "infamy" of the Japanese. Thus, the President's indignation probably sought to justify the nation's wrath, and his emotion may have helped to quiet its fears. The grim tone of the speech conveyed a feeling of urgency that turned hysteria into purpose. By the accumulation of details about the surprise Japanese offensives in the Pacific area, Roosevelt suggested the needs of the moment:

> Yesterday the Japanese government also launched an attack against Malaya.
>
> Last night Japanese forces attacked Hong Kong.
>
> Last night Japanese forces attacked Guam.
>
> Last night Japanese forces attacked the Philippine Islands.
>
> Last night the Japanese attacked Wake Island.
>
> And this morning the Japanese attacked Midway Island.
>
> Japan has, therefore, undertaken a surprise offensive extending throughout the Pacific area . . . . The people of the United States . . . well understand the implications to the very life and safety of our Nation.

The necessities of defense overcame numbed horror, so that the nation was able to go about its new business—that of waging war.

III

Time dims circumstances. The emotional pitch of that day in 1941 is difficult to recall; its necessities are now gone. Roosevelt's message helps evoke those emotions because Roosevelt was an astute man who had gauged the temper of the peo-

ple and had understood the necessities of the moment. Where Wilson had responded to war pressures with a statement of ideal principles and aims, Roosevelt had placated the fright of a nation wounded in the field and in the heart. Both addresses reveal the characters of the speakers. Both were appropriate to their temporal context. Wilson, in admitting the necessity of war, expressed man's sorrow at the recognition of his own weakness. Roosevelt, in exclaiming anger at the need for war, expressed man's hurt at the treachery of his fellows. Both speeches will have meaning as long as wars are present realities rather than past history.

FOOTNOTES

[1]The exact wording here is mine, although Wilson does use either these words or forms of them in parts of his address.

[2]One point of interest here is the echo, without development, of Wilson's war-to-end-war idea. Wilson speaks of a "fight . . . for the ultimate peace of the world," and "a concert of free peoples as shall bring peace and safety to all nations." Without further explication, Roosevelt mentions the necessity not of defense alone but also of making it "very certain that this form of treachery shall never again endanger us."

The quotations from Wilson's addresses were taken from the text printed in *The Literature of the United States,* edited by Walter Blair, Theodore Hornberger, and Randall Stewart, second volume, published in Chicago (1953), pages 795-800.

The quotations from Roosevelt's address were taken from the text printed in *The Public Papers and Addresses of Franklin D. Roosevelt, 1941 Volume,* published in New York (1950), pages 514 and 515.

General historical background was supplied by Ralph Volney Harlow's *The United States,* published in New York (1949).

The General Education Approach to Interpretative Reading

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An examination of the goals and methods of interpretative reading instruction reveals that this field can contribute much to the general education of America's leisure-needing millions.

When we read in the newspapers that certain labor leaders would like to campaign for a four-day work-week, we may well ask: "What will the average man do with a three-day weekend?" The usual answer is: "Enjoy his increased leisure time." Unfortunately, few persons know the differences between leisure and play and rest. When the average man thinks of a three-day weekend, he wonders how he can fill three days each week with play and rest, but he calls them "leisure." According to a Gallup poll of August, 1957, Americans are somewhat dismayed by the prospect of having to fill an extra day each week with self-gratification. Sixty-one percent of all persons questioned rejected the idea of a four-day work-week, and sixty-seven percent of the women were opposed to it.[1] Whereas most Americans would be bored with more play or rest time, they could and should learn to make use of more leisure time.

What is leisure? Professor Adler lists the following as being some of the ideal leisure activities: "thinking or learning, reading or writing, conversation or correspondence. . .artistic and esthetic activity."[2] It is easy to see, then, that if Professor John Wendon's observation is true — that the greatness of great civilizations has not been in their armies, politics, wealth, or technology, but in the "quality of their leisure"[3] — twentieth century America's task of becoming a great civilization is one of the most monumental problems ever faced by man.

Let us not waste our time debating the worth of play time spent in televiewing, water-skiing, golfing, dancing, or polishing the Volkswagen. As representatives of our major diversions, they justly occupy their places as fillers-of-time-off-the-job. Leisure, however, is more than filling time. Leisure is a time for spiritual and mental — as well as physical — rejuvenation. As Wendon puts it, leisure is not even a social activity but the "great sanctuary of the individual."[4]

This type of leisure has been described most articulately by Anne Morrow Lindbergh, who found herself hardpressed to meet the demands of today's world upon her as a housewife and mother. In *Gift from the Sea* she wrote of the great demands made upon us "to feel compassionately for everyone in the world; to digest intellectually all the information spread out in public print; and to implement in action every ethical impulse aroused by our hearts and minds." And she added, most significantly: "Modern communication loads us with more problems than the human frame can convey."[5]

Mrs. Lindbergh found her personal solution to these demands to consist of an annual solitary two-

weeks of silent communion with the sea. Hers was a great leisure because it was a creative leisure in which she discovered the significance of her own relationship with the world. Her method may not be practical for most of us, either because we cannot afford such a period of solitude or because we could not profit by it, having so little to offer the sea in return for its gifts.

A great leisure would have to be creative as well as individual. It could occur only when the individual is prepared for it. Educators have often called this preparation the education of the whole man. As old as Plato — or older —, it has always been the goal of the liberal studies, and it is now the goal of general education.

In our time the term "liberal education" has acquired the unfortunate connotations of "non-practical" and "aristocratic." General education is what we might call a democratized liberal education, which, although recognizing that citizens of today's world must have some specialized training in order to compete in a specialized society, holds that a good man must be "an adequate person, a creative being, a member of groups. . .a solver of problems . . . a family member, a consumer, a citizen, a leisure-enjoying being . . . "[6] rather than a mere wage-earner, vacationer, or servant of Big Brother. Such an education is, as everyone recognizes, a lifetime process, and general education tries to prepare the individual during his formal schooling for a lifetime of personal development. Specialized education can rarely accomplish this.

Exactly which studies can best contribute to the general education of the student is a matter of great debate. Probably most teachers believe that their particular fields have ample contributions to make. Even the industrial arts teacher can make a sensible case for his skills in a do-it-yourself age.

We teachers of interpretative reading find ourselves in a particularly advantageous position, for in our subject we offer a fusion of literature and communication. Literature has held the position of prime emphasis in liberal education throughout its history; effective communication has been an attribute of the effective individual since man began; and the oral communication of literary content even antedates written literature itself.

We need say little in defense of literature, except to remind ourselves that through it, we exercise our imaginations in vicarious living beyond our own narrow existences and may achieve what Matthew Arnold called "the highest human achievement—not knowledge but the cultivation of the soul." Through literature we do not merely observe life but rather experience life.

Likewise, we need say little in defense of the development of oral communication skills. Modern man more than any of his predecessors finds himself a social being who must communicate and receive communication effectively. Moreover, we now recognize that effective communication and effective thinking are not separate identities.

Our goals in teaching interpretative reading fit most competently into a program of general education. Our obvious goal — but not our most important one — is the teaching of effective oral reading: the ability to communicate ideas, feelings, and appreciations while reading another person's words. No one will deny the values of this study in the specialized training of the public performer, teacher, preacher, lawyer, etc., but in a general education program, other goals are more important.

We teach the improvement of personal speaking skills, public and private. We seek the development of poise and confidence. We see the student develop his powers of concentration in the presence of lis-

teners. We assist him in the improvement of his voice, diction, and means of visible communication. These are attributes of any form of oral communication, and as teachers of speech, we often consider them to be our primary objectives, but in a general education context, something else is even yet more important.

Our chief goal lies in demonstrating to the student how he can enrich his life by experiencing literary content. This is our main concern and our greatest contribution to the individual. Literature courses can teach the student *about* literature, as a body of subject matter. They can, but do not necessarily, stimulate experiences *in* literature. While we value the study of literature in any place and at any time, we believe that a *piece* of literature has greater import and impact when it is communicated by the active, trained human personality. It is obvious that Shakespeare can be understood from his printed pages, but it is also obvious that his significance can best be felt when his words are spoken by the creative human voice. This mental and emotional creativity is active, not passive, and as such must be experienced physically by the responsive reader. Eduard C. Lindeman, a social philosopher, has observed that "*persons who do not read well aloud, in most instances do not read well at all.*" [Italics are his.] He adds:

> Reading, in short, is something more than seeing words in sentences. Reading is a way of acting out ideas. . . . Thus, when I say that reading is one of the dramatic arts, I am implying that it is a device for bringing ideas to life.[7]

The very essence of literature is not the demonstration of life but the participation in life.[8] Here the reader and the actor are at a tremendous advantage in their associations with literary expression. Furthermore, if one can accept Professor Niblett's definition of the purpose of education as being "to help men actually to feel, to think and to act, not merely to teach them *what* to feel, *what* to think and *when* to act,"[9] we can say that instruction in interpretative reading and in dramatics fulfills education's purpose remarkably well.

If these words make sense, we have a uniquely important function to play in the general education of the individuals who are avalanching our schools. We have a method, an opportunity, and also a responsibility. Unfortunately, as Professor Ness so well informed us in *The Speech Teacher* last year, we have failed to convince administrators and even our own colleagues of the worth of interpretative reading, which remains a rather minor academic field and minor extra-curricular activity.[10] It should be encouraging to us that persons completely outside the areas of speech and drama are making such statements as these:

From an educational philosopher:

> Far more reading aloud, by parent or teacher, of good literature — without any commentary — would do as much as any single thing to awaken powers of the mind greatly in need of awakening.[11]

From an educator concerned with integrating the liberal studies:

> The key to appreciation of many kinds of literature is active participation in the oral interpretation of the writer's original intention. . . . Often the wholeness of the literary presentation cannot be grasped until one has himself "lived" in the words by voice and bodily action. This kind of participation is lacking more than it should be in high school and college literary instruction.[12]

From the famous Harvard report on general education:

> Speech comes before reading and writing and should keep this priority . . . literature is built with living words, not with graphic marks. It is represented *speech* of one order or another. Strictly silent reading, where no body of sound and vocal movement, arises at least in verbal imagery, deprives the words of most of their powers. . . .
>
> It seems likely that the opening up of print in the learner's eye very largely depends on the teacher's ability to read aloud in a suitable fashion.[13]

Our field has friends.

Sputnik may have made the four-day work-week an impossibility in the immediate present. The truly unfortunate aspect of the situation, however, is not that we may have to forsake leisure for work, in the interest of survival, but that most persons would not be capable of being at leisure even if they had the time. We must remember that it is not work, but leisure, which is the end of democracy. At no time should Americans lay general education on the table in order to consider exclusively the education of the specialist.

Perhaps we need to become more persuasive in convincing the academic world of the contributions instruction in interpretative reading can make to the general education of America's leisure-needing, if not leisure-loving, millions of individuals.

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BOOKS: Readings to Enjoy in British Public Address

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Editor's Note: This review article is the first of a new series to appear in this Journal. The author will change with each issue. Each article will reveal several books as they relate to a specified area. Interested contributors should contact the Editor.

The books reviewed in the following article were chosen because they are enjoyable to read. Each of them bears upon some phase of the writer's special interest, British public address.

The first of these works, and incidentally the most recently published, is Elizabeth Bowen's biography of Sir Edward Coke entitled *The Lion and The Throne.* Coke's writings in the early seventeen hundreds formed the nucleus of British and American legal education for three centuries. His pleadings constituted a major stimulus to the establishment of English common law, the backbone of present judicial systems in English speaking nations on both sides of the Atlantic. And it was Coke who served as senior advisor to the drafters of the momentous Petition of Right of 1628, one of the three principal title deeds of English freedom.

It might seem that a man whose thought and actions have had so great an impact on succeeding generations would be an easy mark for the biographer. Reared in the time of Elizabeth, an experienced and important servant of James I, and a revered elder statesman under Charles I, Coke would seem to be a natural. Yet it took Mrs. Bowen five years of extensive research both here and abroad to capture the flavor of the man and his times. Her description of the lower house at the time of the last of the Tudors is a typical example of the success she achieved:

> The Commons Chamber is nearby in St. Stephen's Chapel, an upper-floor establishment where some five hundred members crowd like cards in a pack, sitting face to face in choir stalls as if they were going to sing. But they make no complaint; the chapel is their own and as such they cherish it.

So much in fact that even the present House is modeled in important particulars after that royal chapel which Edward VI gave Commons in 1547.

Equally imaginative is Bowen's description of Westminster Great Hall, the scene of Coke's great legal victories and the central shrine of English law:

> It is the biggest hall in England and the oldest. The Conqueror's son put it up to show what a powerful rich king he was. It measured two hundred and fifty feet from end to end and seventy feet across, with a ceiling so high that it could scarcely be seen in the gloom, besides which it was so cold that when men entered they put on their hats and coats instead of taking them off. . . .Kings make use of the Hall for feasts and parliaments and even royal tennis courts and lose their balls high up among the hammer beams, where wooden angels fly face down above the dusty air.
>
> In this place of gloom and echo, the law courts meet in term time as they have met since the thirteenth century.

For the millions who have never trod

the steps of this great edifice, the scene is laid, the stage is set.

Enter Edward Coke, son of a Norfolk barrister, Cambridge bred, and learned in the teachings of the Inner Temple. Coke was a man whose fame and fortune were part and parcel of English common law, a man whose whole life takes on meaning only within the context of this framework. Mrs. Bowen began her legal education during her earlier biographies on Oliver Wendell Holmes and John Adams, but her treatment of Coke shows her at her professional best in this technical and difficult specialty. Holmes — Adams — Coke — the lives of these three men tell the story in reverse order of Anglo-American democracy. And it is with the last of these that America's great debt to England becomes most clear.

Now it is seldom that the speeches of famous lawyers are reported with accuracy, if at all. The men of the bar are difficult subjects to study from the viewpoint of the student of public speaking. Coke was no exception. What remains of his speeches are precedent-laden fragments, mostly in Latin, meaningful only in the context of a larger whole. With remarkable attention to accuracy and detail, Mrs. Bowen supplies this context, this whole.

But Coke was more than a barrister and judge, for he served as Speaker of the House of Commons in 1593. As such, he was called upon to deliver the traditional address to the throne. The word "traditional" here may be misleading, for it implies something established and preordained and as every English school boy knows, Britain is still building her traditions. The second chapter of *The Lion and the Throne* is as succinct a sketch of an important speech situation as one is ever likely to find in the literature of British public address. Audience, speaker, message, and occasion are skillfully interwoven to tell a tale of colorful history in the making, speech history that is. For those to whom the English past is akin to a medieval mystery, *The Lion and the Throne* is a delightful, imaginative and memorable introduction.

The second book in this series of books to enjoy is J. C. Long's *Mr. Pitt and America's Birthright.* Like Coke, Pitt, too, was to have a major impact upon later generations of British and Americans. With precision and brevity Long summed up the many contributions of England's first minister to be given power by popular demand:

> It was Pitt who built the foundations of the present Anglo-Saxon empire, Pitt who reclaimed the Magna Carta from the archives, and Pitt who was the protagonist of constitutional democracy against Bourbonism, dictators and the mob.
>
> He raised a nation from the dust and democracy from the scrap heap. He scorned monarchs and peers, plutocrats and place-holders. He brought honesty to the Army, integrity to the State, and dignity to the common people. He defined the philosophy of democracy and trained men to defend it.
>
> With it all he was vain and arrogant, theatrical, ambitious, absurd, incredible, a seething man, and at the end, a seeming failure. But he proclaimed a society in which the lowliest could affirm the rights of an Anglo-Saxon freeman.

The tale which Long tells is a simple, vivid elaboration on this theme.

Biographers frequently make use of public speeches to lend an air of the immediate to their writing. Bowen does this skillfully in her chapter on the opening of Queen Elizabeth's eighth parliament. And Long does so in even more stirring fashion in the opening chapter of *Mr. Pitt and America's Birthright.* The scene now is England in the year 1755. The place is that very same St. Shephen's Chapel where Coke and later Eliot, Pym and Halifax dominated parliamentary action. The purpose of the King's ministers, Murray, Campbell and Fox, is to destroy the one vital asset in Pitt's political life, his reputation. Orders are sent out to shout him down, to

denounce him, in a word, to silence him. Dramatically Long describes Pitt's entrance into the House of Commons on that fateful day:

> Mr. Pitt arrived early on December 2, well aware of what was in the wind; and seated himself in the front row. He was urbane and faintly smiling, even if a trifle aloof in manner. In contrast to the bright-colored silks and satins of his fellows, he wore a suit of black velvet. This sober habit, his long white hands, and his hawk-like face, pale and lined with illness, gave him the aspect of Hamlet at the court of his lustful step-father.
>
> Mr. Pitt, however, was more cheerful than Hamlet. His colleagues, in their memoirs, commented on his self-possession. He was at high tension, but good humored; in fact, even pleased at being the conspicuous central figure at his proposed execution. It was the public whips who were nervous; and the House as a whole buzzed with murmurs.
>
> Mr. Pitt's choice of a front row seat was in itself audacious; for by custom of the House a member might sit anywhere. . . . Mr. Pitt's position in a lower tier of the horseshoe placed him where all could see the least flicker of emotion on his face or a tremor of his hands. If he should break under the sweating in this bull-pen, his disaster would be public and complete.

But Mr. Pitt did not break. Instead he confounded his slanderers and went on to become His Majesty's first minister during the nadir of his nation's fortunes in the French and Indian War. Seizing the powers of state, Pitt did all that Long attributed to him . . . and one thing more. A mere six years after his death, Pitt's son became Prime Minister of England at the phenomenal age of twenty-four. Together the Pitts, father and son, formed a unique and brilliant family combination never again to be equaled in the annals of English or British history.

The third work deals with this second Pitt, generally considered by historians as England's first Prime Minister in the modern sense of that term. P. W. Wilson's *William Pitt the Younger* has the distinction of being the work of a former member of the House of Commons. As such, its treatment of Pitt's parliamentary career has the ring of authenticity amateurs seldom achieve. Wilson's description of the House in 1781 demonstrates his powers of narrative realism:

> . . . Parliament was an intimate affair. Members, knowing one another, did not need to know anyone else. With their hair powdered, and wearing elaborate waistcoats, knee-breeches, and buckled shoes, they sat in serried ranks, as if debate were a levee. They did not applaud, for applause is of the hands. But the collective voice of the Commons — Aye. . . . No. . . . Hear! Hear! . . . Laughter. . . . Oh! Oh! — was an instrument of political music as varied and as expressive as oratory itself. Most eloquent of all were the silences. Grief, blame, surprise — they would produce, all of them, a stillness which was formidable indeed to the member whose duty it was, amid that stillness, to say his say.

Wilson's explanation of the Commons' lack of any real sense of popular responsibility in Pitt's day is especially graphic:

> . . . It was possible for law-abiding crofters in Scotland to have their homes burned over their heads, for the peasantry of England to see their common lands enclosed, for the owners of mines to chain children to the wagons in their coalpits, for the press gang to seize citizens in the streets and ship them to the ends of the earth, for towns to be built with homes which even as cells of a prison would have been a disgrace, and for debtors to languish out their lives in jail, to say nothing of thieves to be hanged and girls to be flogged, without a ripple, or scarcely a ripple, of comment disturbing the bibulous vivacity of the Parliament of Pitt and Fox. For the aged, for the sick, for the babe unborn, for the mothers of the nation, for education, for the unemployed, for the injured by accident — the Parliament of the Eighteenth Century did not even pause to disclaim responsibility . . .

Such analyses of a speaker's audience and his times are the fuel stuff of rhetorical research.

A fourth work included in this review is Edward Lascelles' *Life of Charles James Fox*. Fox was an anomaly in British history, a peculiar

combination of genius and debauchery whose strong points included the classics, politics, gambling and amateur acting. Lascelles sums up the diversity of Fox skillfully and accurately in this passage:

> . . . While he lost fortunes at Brook's he was gaining the admiring friendship of such men as Burke and Dr. Johnson, he was making a name for himself as the greatest of debaters, and through even the worst days he retained his faculty for intellectual detachment, which enabled him to go home and sit placidly reading Herodotus after a night of unlimited disaster, because 'what else should a man do when he has lost his last shilling?'

Edmund Burke called Fox "the most brilliant and accomplished debater the world ever saw," and Burke was certainly no mean judge in such matters. It was Fox who called for peace when his countrymen shouted for war. And it was Fox who virtually alone demanded needed reforms when conservative reaction was rampant in Britain.

Yet despite his admitted ability and courage, Fox has left little for historians to applaud. His name is associated with no great measure of law. His few months in office are conspicuous more for political maneuvering than for administrative accomplishment. Though one of the most lovable men to ever cross the stage of English history, Fox seems to have been a man utterly without principle, as in 1783 when he cheerfully formed a ministry with a man whose execution he demanded less than six months before. Seldom mentioned in the more general histories of the period, Charles Fox will nevertheless always be a subject of interest for the student of public address. As a contemporary said of the great politician-playboy, "if he had any judgment or conduct or character he would, and ought to be, the first man in this country."

It would be difficult indeed to find a greater contrast to Fox than that of Sir Thomas Erskine, probably Britain's greatest forensic orator. Lloyd Paul Stryker has ably documented this contrast in his fascinating work about Erskine, *For the Defense.* As Stryker points out in his introduction,

> . . . This is the story of a man who believed in something — believed enough to fight for it. What he believed in was justice and liberty — the heritage of the Anglo-Saxon! For these he fought as only strong and brave men fight. His battlefields were the courts of justice of Great Britain. His weapons were the English laws, a tough and sinewy mind, a warm heart, courage, a commanding voice and presence, a genius for penetration into human character, a dauntless conviction in the justice of his cause, and a power never surpassed or even equaled to dominate and to persuade a jury of his peers.

Unlike Fox whose schooling in conversation and argumentation began practically in infancy, Erskine gained his persuasive ability at a much later age and in a less polite manner. Stryker writes perceptively of the great barrister's early speech education:

> . . . To try his wings, of an evening Erskine would contend with shoemakers, weavers, and law students at Coachmakers' Hall. Members of Parliament, too, sometimes came to cross swords with him. Each participant paid 6 d. for entering the lists, one of the perquisites being a good glass of punch or porter. Matching wits here was no mean exercise, and he soon found that it is one thing to acquire knowledge and quite another to express and defend it, and ultimately to convince by that something in the eye, by gesture, and by word of mouth.

For the Defense is a book designed to make the life of a great man come alive. That it succeeds brilliantly in doing just this is at once apparent in Stryker's treatment of Erskine's first case dealing with corruption at the Greenwich Veteran's Hospital. Again and again throughout this six hundred page volume, Stryker demonstrates his remarkable ability to bring the reader into the courtrooms of eighteenth century England, to let him hear again the stirring, unforgettable appeals of Erskine to principles of law and

conduct as crucial in importance in his day as in our own. Under Stryker's pen, Erskine lives anew and there is much wisdom in the counsel he renders. Even more than Sir Edward Coke, Erskine stands forth as the personification of the English trial lawyer. What made him great was not the cases he took, but the principles he stood for.

The sixth and final one in this series of enjoyable books in the field of British public address is Hesketh Pearson's *Dizzy*, a fast-moving biography of the Earl of Beaconsfield, Benjamin Disraeli. Disraeli emerges from these pages as a London dandy, a best-selling novelist, a romantic man about town so appealing that he captured the heart of Britain's queen, and a politician skilled in the art of saying the right things at the right time. Like Richard Brinsley Sheridan before him, Disraeli had already earned a reputation in the literary field before coming to parliament. His success as a novelist was scarcely likely to endear him to those in Commons who proudly looked upon themselves as hard-headed political realists. Pearson deftly records Dizzy's maiden speech in the House, an address made with difficulty to a hostile audience. Interrupted time and again by catcalls, hoots, and other marks of disapproval, the speaker persisted in his efforts, concluding with the warning "I sit down now, but the time will come when you *will* hear me." And soon it did.

Within two years Disraeli became a popular and much sought after speaker. He was especially well known for his ability to confound his opponents by means of some witty and telling allusion. Some of his most memorable jibes were reserved for his long-winded and sometimes pompous rival, William Gladstone. For example, Disraeli's brilliant diplomacy at Berlin in 1878 had led to the adoption of an important treaty thereby greatly increasing British prestige abroad. Gladstone branded the document "an insane covenant . . . an act of duplicity of which every Englishman should be ashamed." Disraeli replied in a fashion typical for him:

> Which do you believe most likely to enter an insane convention, a body of English gentlemen honoured by the favour of their Sovereign and the confidence of their fellow-subjects, managing your affairs for five years, I hope with prudence, and not altogether without success, or a sophistical rhetorician, *inebriated with the exuberance of his own verbosity*, and gifted with an egotistical imagination that can at all times command an interminable and inconsistent series of arguments to malign an opponent and to glorify himself?

Disraeli's fame as an outstanding speaker rests also upon his phrase-making ability; his speeches abound with terse sayings which became in time household words throughout the nation.

"Justice is truth in action."

"The English nation is never so great as in adversity."

"How much easier it is to be critical than to be correct."

"There can be no economy where there is no efficiency."

"An author who speaks about his own books is about as bad as a mother who talks about her own children."

Especially notable in this work is Pearson's revealing analysis of Disraeli's unique qualities as a public speaker. The following passage is typical:

> His manner as a speaker was as peculiar as his matter was arresting. He had not the apparent spontaneity of the born orator; his voice was clear but low and monotonous; his gestures were calm, untheatrical, and uniform; he appeared aloof, disdainful, indifferent. Standing with his hands on his hips or his thumbs in the armholes of his waistcoat, he spoke in a drawl, using no emphasis; and though the words seemed to come without effort, they were uttered as if he were rather bored and not much concerned either with their delivery or with the effect they produced. But this supercilious and undiversified style was carefully cultivated as a striking con-

> trast to the method he employed when making a point. Suddenly he became animated; the tone of his voice changed; an ironic note crept in; the words were enunciated with extreme care and distinctness; their inflection was managed with the utmost nicety; a slight shrug, a quick glance, a fleeting expression of the face, heightened the impression; the House was electrified by the metamorphosis, and waited breathlessly for the issue. It came, with an unerring aim, an icy clarity, an inexorable pungency. Some of his hearers gasped, a few writhed, most were convulsed; and the building echoed with cheers. He took no notice of the outburst, never laughing, never even smiling; the pale face remained immobile, the body motionless; he looked as if he were superior to such human exhibitions, unconscious of the hubbub he had created; and when it died down he continued his speech in the same calm, clear, uninterested, monotonous manner with which he had begun, preparatory to another transition, another taunt, another emotional explosion from his auditors.

To sum up, these six books constitute a readable and inviting sample of the literature in the field of British public address. Many other works on these and other important speakers await those who wish to explore this area further.

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BOOKS: *Recent and Significant Contributions in the Psychology of Persuasion*

ROBERT S. GOYER — PURDUE UNIVERSITY

REFLECTIONS FROM THE RETIRED

NUMBER ONE

The Roots of the Matter

WAYLAND MAXFIELD PARRISH
PROFESSOR EMERITUS
UNIVERSITY OF ILLINOIS

Wayland Maxfield Parish was born in Mohawk Village, Ohio, March 7, 1887. He attended public school in Coshocton, Ohio; received his undergraduate degree from Ohio Wesleyan in 1908 where he studied under Robert I. Fulton; earned the Master's degree (1922) and the Doctorial degree (1929) from Cornell University. W. M. Parrish was Chairman of the Division of Public Speaking at the University of Pittsburgh from 1923 through 1936. In 1936 he became Chairman of the Division of Speech in the Department of English at the University of Illinois. Under his direction this division emerged as one of our leading Speech Departments. The title of Professor Emeritus was accorded Wayland Maxfield Parrish by the University of Illinois, September 1, 1955.

It is very kind of the editor to invite me to emerge from the deep freeze and disport myself on these pages. Retirement is a welcome state, affording leisure to improve the mind and catch up on neglected reading. What a lot there is to learn! The neglected areas in my education are colossal and my reading has ranged from Chaucer to Beethoven and from Greek myths to modern government by slogans and vicuna coats, but not forgotten is the discipline to which I have devoted fifty years of teaching.

The phenomenal expansion of speech teaching during the past half century, all of which I saw and part of which I was, calls, I sometimes think, more for apprehension than for pride. I seldom contemplate its glittering proliferation without wondering whether the plant we have developed is not running to twigs and leaves without an adequate root system to feed them. On my acre of Florida trees and shrubs I am constantly occupied with the pruning shears and the fertilizer bucket, and I sometimes wonder whether our

young teachers of speech have been properly trimmed and manured. Occasionally I meet one who seems to believe that the exploration of this subject began only night before last and who is astonished to find that the "discoveries" of the self-important young Professor X of Midwestern University were current a hundred, or two hundred, or two thousand years ago. I should confess my own astonishment at discovering thirty-seven years ago that Aristotle knew more about speech making than I did. I think, however, that this naive view is less common than it was some thirty years ago.

A quick look at some of our recent textbooks intended for beginners corroborates this neglect of fundamentals. In our labyrinthine ramifications into such remote fields as psychology, sociology, neurology, personality adjustment, semantics, stage design, microphone technique, television lighting, and what not, we have begun to ignore the source from which we started. We are not giving enough attention to the effective utterance of English speech. Some attention is generally given to voice production but not much to voice improvement, as one might conclude from listening to the voices at a modern speech convention. I remember how at earlier conventions some of the old boys displayed their sonorous voices with ostentatious pride. Those rolling orotunds were a little amusing, but there was pride too in being *voice builders*, and that I fear we have lost. As for elocution, it is almost completely neglected, more's the pity.

But what is more surprising to me, and disturbing too, is the discovery that so few books give adequate attention to the *pronunciation* of the language in which we communicate with others. Each child acquires his speech habits at his mother's knee (Or some other low joint. Pardon, please.), and if mother's speech is not standard, or if later environment or bad teaching corrupts him, where is he to obtain proper instruction if not in a beginning textbook in speech? Certainly very few elementary or high school teachers are adequately trained for such teaching. Some books go little further than to say, "Pronounce your words right and articulate distinctly," and none that I have found attempts a full treatment of the sounds of the language. Some give lists of words that are frequently mispronounced and a few general cautions about them. A few attempt to explain how the various sounds are formed and arrange them in tables, but rarely with any instructions for effective use of these groupings. Generally there is a warning that spelling is not a dependable index of modern pronunciation but seldom is it recognized that modern spelling is as it is because it represents with fair accuracy the sounds that words formerly had, and never have I found a thorough explanation of how and why in so many of our words pronunciation diverged from spelling.

The consequences of this lack of proper education in pronunciation are apparent in the naive and ignorant statements one frequently hears, and often from teachers of speech. For instance, a visitor returns from Atlanta to report with the thrill of a fresh discovery that people down there say *abode* when they mean *aboard*, apparently not having noticed that this pronunciation is typical of a large group of words of similar spelling, and ignorant that it is common throughout the South. Another returns from London reporting that Englishmen "drop their *h's*" (He had probably talked with a Cockney), and so they do in certain places, even Winston Churchill saying "a tome" for "at home." But he would be astonished to learn that he too drops his *h's* in such words as *heir, honest, hour, exhibit, exhaust, forehead, shepherd,* and probably in *he, his, him,* and *her,* and he would be puzzled at finding

a reputable writer using *an* before *historical*, since the books say it is to be used only before a vowel.

The provincial Middle Westerner who sneers at the Harvard man's "bawth" hasn't heard accurately, of course, and probably assumes that this hated sound is merely a Harvard affectation. He is unaware that it (ä) is common in both southern England and New England in a large but clearly definable group of words, and that he himself uses it in *father*, *car*, *calm* and many similar words and also probably in a host of words spelled with *o*, such as *coffee*, *cloth*, *cost*, *notch*, *doll*, *song*, *chop*, *blot*, etc. It is too much, of course, to expect a beginning student to be taught the history of the words that have fluctuated between *ă* and *ä*, that in Chaucer's time there was no *ă* sound, not even in cat, and that from Shakespeare's time to Benjamin Franklin's there was no *ä*, not even in *father*, that since then certain groups of words have shifted back to *ä* in all English speaking regions, and that other definable groups have made the shift only in some regions. But if the speech teacher knows these facts he will be able to avoid the silly mistakes commonly made concerning the proper pronunciation of these words.

The teacher should know also the corrupting influence which that troublesome consonant *r* has had upon neighboring vowels, and even students should be made aware that it is only the *r* after a vowel that is sometimes dropped, and also that in many words this *r* takes the place of the vowel and that in many similar words it does not, so that we have such unlike pairs as *here — were*, *mire — mirth*, *ford — word*, *pear — pearl*, *hour — journey*, etc. (Since this paper is for the Central States I am ignoring many practices in the East and South.)

And surely we should all understand how the Great Vowel Shift has thrown our vowels out of line with their values in other languages using the same alphabet, causing endless confusion in pronunciation, especially for young actors and radio announcers who must try to pronounce foreign names. And surely too we should understand that phenomenon called assimilation whereby one sound corrupts its neighbors, especially the blending of *s*, *z*, *t*, or *d* followed by a *y* sound into *sh* or *zh*, as in *nation*, *vision*, *issue*, *gradual*. But I don't suppose we can ever educate all the ill-informed schoolmarms in the country to abandon their insistence upon such pronunciations as *nate-your* and *cult-your*.

Perhaps all this is not very clear. I have avoided use of the phonetic alphabet in order to prevent trouble for (or with) the printer. But what I urge is that we give much greater attention to the pronunciation of our language, particularly in relation to its historical development and its spelling. This is one of our special provinces, and we have neglected it. In our historical studies of oratory and theatre we have scraped the bottom of the barrel; why not turn to the history of our mother tongue? Here we can find material to keep our researchers busy for many years. And it is the opinion of this old-timer doddering toward senility that such studies will prove to be very much worth while, both practically and culturally.

WINTER ISSUE — JANUARY — 1959

Reflections From The Retired ..... *J. T. Marshman*
(Twenty-third President of the Speech Association of America)

A CONTROVERSIAL SYMPOSIUM

NUMBER ONE

The Basic Function of a Speech Department Is Developing Speech Skills

PRO

HOWARD T. HILL....Kansas State College
THOMAS A. ROUSSE..University of Texas

CON

WILBUR E. MOORE.....Central Michigan
JACK MATTHEWS..University of Pittsburgh

Editor's Note: This is the first in a series of controversial symposiums to appear in this Journal. The contributors were invited. It is hoped that in the future volunteers to this column will contact the Editor — indicating desired topic and position.

I Agree

HOWARD T. HILL

The reader will please note that the proposition reads "basic," which, according to Mr. Webster means "fundamental." It does not mean that we should exclude the various phases of study and training which are found in the modern Speech Department, and should be found there. They are related and should be included in one Department: Speech Therapy, Speech Education, Theatre, Forensics, Radio and Television.

By the way, this will not be an academic discussion. It will be forthright, fundamental, practical.

What are the reasons for support of the proposition before us?

The first is historical. Go back as far as we like, to the tribes and clans that dwelt in caves. What was the clansman's status as to entertainment, persuasion, the dissemination of news? He was on his own. There were no movies, no radios, no newspapers, no "Gunsmoke" on television. The teen-ager couldn't monopolize the phone by talking for an hour to the "one and only" across the street. The clansman had to

In Response To Hill

JACK MATTHEWS

Mr. Hill seems anxious to avoid an "academic" discussion. He does not want to be considered as an "academic" expert. Perhaps he uses "academic" in the sense of pedantic, dry or dull. Unlike Mr. Hill I wish to engage in academic discussion and I will be happy to be known as an academician. This does not mean I will strive for dullness and pedantry. Instead it means that I belong to a university faculty — an academy if you will — and that I believe colleges should be more concerned with general or liberal rather than technical or vocational education. I use "academic" in the sense of literary or liberal rather than technical or professional.

As an academician I certainly cannot object to Mr. Hill citing historical reasons to support his point of view. I do wish he had not dragged out the old Demosthenes speech-therapy-by-pebbles myth. This bit of misinformation adds nothing to Mr. Hill's case. If Mr. Hill would allow himself the luxury of a little academic reading he would not expose readers of this *Journal* to inaccurate information about the "first recorded

(Hill *continued*)

furnish his own communication of ideas without benefit of harnessed electricity. What more natural then than that the one who would be a leader should develop his communicative skill, and what more natural than that he who could communicate the best should become the leader of the clan?

Greek and Roman records are replete with the names and achievements of great speakers. Demosthenes with his pebbles (perhaps the first recorded case of successful speech therapy), Cicero, Caesar, countless others.

But to a more modern day. When Calvin Coolidge was a candidate for the Presidency, his publicity directors were hard put to find a characteristic of this able administrator, but rather drab personality, which could catch the public fancy. They finally hit upon the nickname "Silent Cal." They knew that the American public, weary of the spielers at the back of patent medicine wagons, and of the flamboyant stump speakers of the day was ripe for the theory that if you were a speaker you were ignorant, but if you were silent you were profound. They knew that the people would overlook that brilliant array of British statesmen, each of whom was a most effective speaker. They would forget Pitt, Walpole, Disraeli, Gladstone, Ramsay MacDonald, Churchill.

They would also forget, on this side of the Atlantic, Patrick Henry, Lincoln, Beveridge, the elder La Follette, Bryan, Theodore Roosevelt, Woodrow Wilson, Senators Borah, Henry J. Allen, and Jim Reed. They would follow what appeared to be a comfortable theory, without study of the facts.

It seems that the frequent combination of achievement through leadership and the ability to meet

(Matthews *continued*)

case of successful speech therapy." Because I am an academician and a speech pathologist I may be too critical of Mr. Hill on this point.

What does Mr. Hill intend to prove by his story about Calvin Coolidge? Apparently Mr. Hill believes that President Coolidge had a drab personality, lacked skills of effective speaking, but nevertheless was a leader and an "able administrator." How do we then arrive at the conclusion, '. . . the frequent combination of achievement through leadership and the ability to meet and influence an audience is not just a coincidence?" Aside from the difficulty of relating this conclusion to the specific case of President Coolidge, I also am concerned that Mr. Hill states this conclusion as if it were fact rather than opinion. Surely in 1958 we can go beyond unsupported assertions made by speech teachers about the benefits of speech training.

Mr. Hill moves from the historical to the area of competent authorities to further support his case. With all due respect for a former governer of the great state of Kansas, may I ask how the governor has become an authority on speech and the philosophy of speech education. The governor cites as a product of good speech training a man who was so glib that he convinced an audience to accept a preposterous proposal which took them "thirty years to pay for and fifty years to forget." I hope that Mr. Hill does not share the governor's admiration for speech training which results in such glibness and lack of regard for ethical considerations and the welfare of the community.

Mr. Hill's next authority is an unnamed former dean of a school of engineering, who is reported to have told his engineers that 75% of their success will depend upon their ability to "sell yourself and your services and to get along with people."

(Hill *continued*)

and influence an audience is not just a coincidence.

In the second place, the judgment of competent authorities adds much weight to our proposition.

When this writer came to teach at the University of Kansas more than forty years ago, he was interviewed, or more accurately "looked over" by a member of the Board of Regents, a former Governor of the State and an able speaker. The Governor told the young man why he was being hired. By way of illustration, the Governor pointed out that in his home town a public meeting was held to settle an issue which had torn the community apart. At the meeting the graduates of the State schools slunk in their corners and said nothing or lamely mumbled their opinions. Then there came to the platform a young man who was trained in speech skills. He took the most preposterous side of the question imaginable, but so effective was he that the town voted overwhelmingly for his idea which, said the Governor, it will take them thirty years to pay for and fifty years to forget. That is the reason, said the Governor, we want to establish in our State schools courses in the practical development of speech skills, so that our graduates can become effective leaders through ability in self expression.

When this author came to teach at Kansas State College he found that the School of Engineering had for years had a required course in Speech. It is reported that a former Dean of the School told his engineers, "When you get out in life you will find that about twenty-five per cent of your success will depend on what you learned in our classes and laboratories in the Engine School. About seventy-five per cent will depend on your ability to sell yourself and your services and to get along

(Matthews *continued*)

Whether or not the dean said this is, of course, not certain nor is it too important. A more important question is should the basic job of a speech department be that of teaching students to sell themselves and to get along with people. Should not the speech department along with other liberal arts departments be more concerned with helping the student understand himself and the world he finds himself in? Is not our primary concern that of helping students discover ways in which oral symbols influence people and society and at the same time help students develop an appreciation for those values which man has tried to "sell" and has even been willing to die for? Speech as a liberal art should help the student discover the nature of excellence, of virtue, of beauty in the broad area of speech. Without this type of basic training our speech students may very well become glib hucksters who can sell anything but have no standards by which to decide what is worth selling or buying.

Getting along with people is certainly an important ability to develop if it does not mean sacrificing more important values. To a Socrates, seeking truth was a higher value than getting along with people. For Patrick Henry liberty was a more important good than getting along with people. In the final analysis Lincoln was guided by the principle of preserve the union rather than that of let's keep everyone happy. This is not to deny that often the greater goal may be more easily obtained if its advocates can "get along with people." The amateur teacher of "how to get along with people" unfortunately often stresses the techniques and the gimmicks of getting along with too little attention given to the whys of the techniques, their limitations and the social as well as personal effects of the techniques. Such superficial teaching of "how to get along with people" can result

(Hill *continued*)

with people." Today all students at this and most other progressive institutions are required to take at least an elementary course directed toward the development of speech skills.

A third evidence of the rightness of our proposition comes from a very practical source. Since the first class was formed in the Dale Carnegie Course in 1912, more than 600,000 people between the ages of 13 and 83 have taken this training, and more than 60,000 are now joining the classes each year. These come from all walks of life. It is estimated that sixty per cent of the class members have attended college. In the six classes which have been held in this town, there have been eleven college faculty members and thirty-nine local college students.

There are now more than 3,000 Toastmasters Clubs with 80,000 members. About half of these are college graduates, about forty per cent have had college speech work, about seventy per cent have had high school, college, industrial or private speech courses.

The most favorable light that can be thrown on these facts, and it is complimentary to the schools and colleges if true, is that the school experience in speech prompted the recipient to a further interest in the field. It also convinced him that there is only one way to learn to speak, and that is by speaking.

"Skill" is defined as "the ability to use one's knowledge effectively." Speech skill is the ability to get an idea across to an audience, whether that idea be information, entertainment, inspiration, persuasion. And let us not forget two things. First, one must be informed. Second, the "academic" experts to the contrary notwithstanding, people do not do things primarily because of what they

(Matthews *continued*)

in training a generation of superconformists. I say there is a danger in the superficial teaching of human relations skills. Such superficial teaching unfortunately is frequently encountered in a speech class turned into a human relations course by a speech teacher who has had four or five courses in pyschology and considers himself an expert in the psychology of adjustment. The psychology of adjustment, human relations or how to get along with people are fields of specialization for which the amateur — and most speech teachers would be amateurs here in the same way most psychologists would be in the area of phonetics, dramatics or forensics — is not often adequately prepared to teach. I think it most unwise to take as one of our major teaching areas one for which most of our profession has little training.

Mr. Hill is much impressed by the size of the Dale Carnegie program. The size of the program tells us nothing of its worth nor of any need for duplicating it in our colleges. Arthur Murray dance classes have become very popular and enroll many students who first became interested in dancing while in college. Does this suggest that we speech people who are at home in the field of gesture, stage movement, bodily action, etc. should immediately introduce a series of Arthur Murray dance courses into our college programs in speech? This seems to be Mr. Hill's argument.

I have nothing against dancing lessons. Would it help soften the blow if I were to say, "Some of my best friends take them?" I would question their occupying a central place in the curriculum of a speech department or any other liberal arts department. This is my chief argument with Mr. Hill. By making the developing of speech skills the basic function of the speech department he misses, in my opinion, the role

(Hill *concluded*)

know, but because of what they feel.

Lest the reader may conclude that this paper is directed solely toward Public Speaking, now made more dignified (and probably more stuffy) by calling it Public Address, let us recall the statement earlier made that all phases of speech training are related. The objective of all of them is effective communication.

The actor wants to move his audience to laugh or cry. The speech therapist wants his patient to overcome his stammering or correct his enunciation. The orator wants his listener to be moved by his message, the television director wants his audience to be motivated to look and listen — even through the interminable cigarette advertisements. To this end there must be information, logic, timing, purpose and all the acceptable qualities of voice, appearance, poise and vocabulary. To have speech skill one must have much more than those factors involved with delivery.

Speech skill on platform, stage, or before the radio microphone is the ability to direct ideas to the mind, with its powers of analysis and perception and with its emotions.

(Matthews *concluded*)

of speech as one of the liberal arts. To Emerson rhetoric was the greatest of the liberal arts. As a liberal art rhetoric was at the heart of classical education. Certainly Aristotle, Quintillion, Cicero and the many other great figures from an earlier era of speech teaching were concerned with much more than the teaching of skills.

Speech departments today must not become trade schools concerned primarily with teaching skills. We must be concerned broadly with the study of oral symbols and their effect on man and on society. We want to learn how the symbols produce their effects, the limitations of the symbols, the interactions between symbol users and symbols. Speech departments should help students discover the nature of excellence in the various aspects of our field — to know a good speech, a fine dramatic performance, a sensitive oral reading. We have a responsibility to help set men free; not just free from inarticulateness, but free to listen and evaluate speech without the undue influence of fallacious reasoning and irrational appeals. These are to me the real challenges for a speech department. I must reject Mr. Hill's suggestion that our basic function is developing speech skills.

I Disagree

WILBUR E. MOORE

To write briefly against the proposition that the basic function of a department of speech is to develop speech skills is to hazard the pitfalls and sloughs of one's own equivocation and excessive generalization and to invite sharp attacks while thus ignominiously entrapped. Even so, I should like to disregard the contemporary debate strategy of limiting by definition my own burden of proof or burden of rebuttal, whichever you will, and of enlarging by am-

In Response To Moore

THOMAS A. ROUSSE

Any defense of the proposition that the basic function of a department of speech is to develop speech skills must, at the very outset, call for an acceptable definition of speech, regardless of the difficulty of arriving at such an understanding. How then should we define or explain the term SPEECH? Professor Wilbur E. Moore, in the current argument, very correctly points out that one is apt to "hazard the pitfalls and sloughs of one's own equivocation and ex-

(Moore *continued*)

plification and augmentation the burden of those who affirm the proposition. Surely, little could be gained by insisting that those who favor a department of skills should be forced to defend a "trade-school" approach. Certainly, too, the reading of a few books on voice and diction, rhetorical theory, literary backgrounds, and the theatre, could be considered as an essential part of developing speech skills. The crucial difference between those who would affirm and those who would deny the proposition is, it seems to me, both qualitative and quantitative. Both the type of books and the number we would assign to our students, as well as the amount of specific practice to develop a skill, probably would place us in different camps.

Those of our profession who believe that the academic field called speech has as noble a heritage, as rich and varied subject matter, and as demanding a method of study as psychology, English, or history, should frankly admit that our primary aim is not the development of skills. This admission does not imply, however, that our main concern is not the understanding or the improvement of those communicative acts which are dependent upon or emerge with the learning and the refinement of speech.

We should also frankly admit that many students and even majors in the department come to us because they want to know the tradition, the content, and the methods of inquiry in the field of speech rather than because they desire to develop specific speech skills. Nor do we need to apologize for this admission. After all, an aeronautical engineer may be unable to fly a Piper Cub or Cessna to say nothing of a supersonic jet. A medical diagnostician may be a very poor surgeon. Few teachers of literature have produced literary works, and more than a few research psychologists may have lacked some skill in human relations.

(Rousse *continued*)

cessive generalization." Nevertheless, some agreement on the meaning of speech must be attempted, before one can argue on the basic function of a department of speech in this field of study.

But how should we define speech? Perhaps we could accept a descriptive definition of the term and agree with Halbert S. Greaves when he sets forth the so-called fundamentals of speech. He contends that the elements "common to all speech situations" must be considered and he proceeds to describe and list them. Included in this list are the speech tools, such as voice, pronunciation, articulation, bodily action, language, mental and physical and emotional attitudes.[1] Harry S. Barnes, in his article, "Teaching the Fundamentals of Speech,"[2] lists eleven skills of speech making as the essential elements in any speech situation. Karl Wallace[3] points up the various areas of knowledge involved in any speech situation.

But descriptive definitions may be confusing, if not dangerous, to the attainment of a clear concept, and we may have to accept the functional meaning for the term. This definition attempts to tell us what speech does, and Wallace states this point of view very clearly when he says that speech is the "act and the art of oral communication."[4] Other speech authorities, particularly W. Norwood Brigance, Wayland M. Parrish, Andrew T. Weaver and A. Craig Baird, in an interesting and highly instructive symposium on the subject *What is Speech?*, define the term in varying terminologies; but the basic approach of their several definitions is functional.[5]

If we can agree that speech is "an act and an art of communication," and most teachers would tend to accept such a statement, wherein lies the disagreement with Professor Moore? Before this query is answered, it may be wise and expedient to determine the areas of agreement

(Moore *continued*)

Further, in the survey of our proper function, we need not be embarrassed that much of our subject matter may be at the fringe or even fairly close to the heart of other disciplines. In the words of Cassirer, "Speech is not a simple and uniform phenomenon. It consists of different elements which, both biologically and systematically, are not at the same level. We must try to find the order and interrelationships of the constituent elements. We must, as it were, distinguish the various geological strata of speech." The probing of those interrelationships must involve the scientific methods of acoustics, physiology, psychology, linguistics, phonetics, semantics, and logic, and at more abstract levels those interrelationships must be sought in literature, in the theatre, and in the formal discourse of the church, of the public lecture, and of the political arena.

The non-verbal world, the world of events, is not divided into neat little compartments, each to be viewed myopically through a private set of peepholes. Speech, likewise, depends upon a long series of interrelated non-verbal events or processes and persists to complex levels of verbalization. Who of us, looking through our special set of peepholes, is to say, "This is it. This is speech. This is all that we shall include."

To attempt to restrict our basic function to the teaching of one or more sets of skills which for our limited time have acquired the nature of conventions is to commit the same error as that committed by the elocutionists. Speech for us would become as sterile as it was for them. But if we would restrict, could we?

Are we sufficiently learned to determine the order and the importance of any group of skills? Should they be vocal and phonetic skills? Should they be persuasive and rhetorical skills? Should they be grammatical and linguistic skills? Should they

(Rousse *continued*)

on what *is* the basic function of a department of speech.

We can agree, of course, that all so-called subject-matter departments purport to teach, and, through research, discover the knowledge of their respective fields. But shouldn't we define *Knowledge*? The accumulation of *information*, consisting of facts and concepts, would certainly be considered one area of knowledge. Again the development of *skills*, and the *appreciation* of information and skills represent the three elements of knowledge. It should be noted, however, that one does not *learn* a skill without acquiring some degree of information and appreciation. Consequently, when we speak of subject-matter, we must think in all three terms of Knowledge: information, skills, and appreciation. These elements are inseparable and may be modified only in terms of emphasis to be placed on any given part of knowledge. For example, Speech would underscore the skill part of knowledge; but speech must, for its own success, develop and increase its background of information and appreciation. Thus, the question here is one of emphasis and not one of exclusion.

Another point of agreement should be the popular jargon: "We speak a hundred words for every one we write." As Robert T. Oliver points out,[6] no further "evidence" should be necessary to emphasize the importance and value of speech training, speech skills, in all schools. Furthermore, this training, and the necessary research, must be done by *speech* teachers in *Speech* departments.

Having been "agreeable" up to this point, let us examine the areas of disagreement on the question: What is the basic function of a department of speech?

Professor Wilbur E. Moore says that it should not be the development of skills by the students. He

(Moore *continued*)

be interpretative and theatrical skills? Should they be therapeutic and corrective skills?

The development of any of these or similar skills would lead us to a study of one or more of the disciplines mentioned previously. Can a public speaker develop skill without inquiry into the social history of his own time or the contemporary psychology of groups? Can an interpretative reader interpret modern poetry with no knowledge of the imagists, symbolism, or poetic conventions?

If it is urged that speech students may get the knowledge necessary for the development of skills in other departments, how can we be confident that highly selective and directly applicable information will be taught? And if it is, what is the justification for our existence other than being drillmasters to enforce practice? Are not speech departments to have as much responsibility for the scholarly accumulation and organization of a large body of relevant and critical information as English and history departments? Have English departments contributed their significant interpretations of and critical insights into man's efforts to express himself by considering their basic function to be the development of skills in writing?

If the department of speech encompasses such a diversity of subject matter, is there, some may ask, any common ground or unifying purpose? Or is the department merely a hodgepodge of unrelated activities more or less accidentally put together for administrative purposes? The common ground, as stated clearly by Karl Wallace in his article "More Than We Can Teach," is the "act and art of oral communication." The pervasive effects of oral communication or speech upon our lives are still as little understood as the events leading to speech. Wilbur Urban in *Language and Reality* writes:

(Rousse *continued*)

makes an interesting, though startling, observation when he suggests that students major in speech because they want to know the tradition, the content, and the methods of inquiry in the field of speech. The desire to develop their speech skills, we are told, is secondary, if nonexistant. If the foregoing contention is true, particularly for college students and future speech teachers, it may explain the rather painful, if not pathetic, fact that so many *speech* teachers are poor platform speakers!

Perhaps Professor Moore's definition of "speech skills" may contain the rather narrow concept generally known as elocution. Surely, speech skills include more than voice training, more than the mechanical, meaningless, interpretation of archaic selections!

But a more troublesome point arises, if Professor Moore's position is accepted. What are we to do about speech correction, or pathology, or even logopedics? Colleges may do research, but what *department*, other than Speech, will *teach* the speech defective or, as they are now called, the exceptional individuals who must and should be able to improve their speech skills? If the speech department does not consider speech skills basic, who will teach the "act and art of oral communication?" Should the responsibility for training platform speakers be given, or returned, to the English department? To non-credit forensic activities, sponsored by the social science or even the physics teacher?

We are told that the skills cannot be taught successfully in a one-semester course, and this is not an unreasonable contention. But should the remedy be to disregard, de-emphasize, and ignore an obvious and pressing need for such training? Unfortunately, there has been too much neglect in all levels of schools, from the elementary school and through

(Moore *continued*)

> All life, as Henry James has said, comes back to the question of our speech, the medium through which we communicate. Life as it is merely lived is senseless. It is perhaps conceivable that we may have a direct apprehension or intuition of life, but the meaning of life can neither be apprehended nor expressed except in language of some kind. Such expression or communication is part of the life process itself.

Susanne Langer is equally explicit in placing speech and the symbolizing process at the heart of man's existence:

> Not higher sensitivity, not longer memory or even quicker association sets man so far above other animals that he can regard them as denizens of a lower world: no, it is the power of using symbols — the power of *speech* — that makes him the lord of the earth.

And again she writes:

> *This basic need, which certainly is obvious only in man, is the need of symbolization.* The symbol-making function is one of man's primary activities, like eating, looking, or moving about. It is the fundamental process of his mind, and goes on all the time.

At the very moment philosophers, psychologists, and anthropologists are finding a new significance in the processes of speech, symbolization, and communication, and urging new modes of inquiry, shall we retreat behind the words, "Our main function is to develop speech skills?" Or shall our main function be to focus again and again the attention of our students upon the central core of man's life, his speech and his symbolizing, as basic to his meanings and his ways of behaving? And if we choose the latter course, shall we draw only upon our contemporary writings? Can we afford to let our colleagues believe that we believe that man's efforts to comprehend the full impact his speech has upon his character, his prejudices, his fears, his concern with truth and untruth, right and wrong, good and bad, happiness and unhappiness, began with Lady Welby, or Ogden and Richards, or Ludwig Wittgenstein, or Alfred

(Rousse *continued*)

college, and we may accept the well-known American statement, "Unaccustomed as I am to public speaking . . ." as a true tribute for a teaching job left undone !

If we teach speech skills, are we "drill masters?" Perish the thought! Obviously, this statement assumes again that only voice techniques are envolved in oral communication. This narrow concept neglects, and fails to see, the picture of oral communication in its entirety. And what has been omitted? Only that Speech is an act of verbalization! If the speaker communicates his thoughts effectively, he *must* compose his thoughts for this *verbal* communication; he must achieve a high degree of clearness, because he is *heard* (and not read) only once; and he must achieve some degree of vividness and persuasion in these thoughts, if he hopes to secure and maintain the interest and attention of his listener.

Obviously, speech skills cannot be compared to golf or ping-pong! The true concept of man's attempt "to express and communicate" his thoughts and beliefs calls for the development of his knowledge to the highest possible degree. We should not be training "town criers" and we should attempt to develop the individual speaker's informational background, his verbalization skills, and his appreciation of the entire process of creative oral communication. The unity and value of the truly educated person has been stated most effectively by Francis Bacon when he wrote that:

> Reading maketh a full man,
> Writing an exact man,
> Conference, a Ready Man.

Stated somewhat differently, we can say that the *basic* qualities, or skills in speech, call upon the speaker to develop verbalization, accompanied always, by wisdom that comes from the "full" man; and mental discipline that can be achieved by

(Moore *continued*)

Korzybski, great though their contributions may have been? Or shall we retrace with Grote and others the transition from drama to rhetoric, to dialetics and ethical philosophy? Is it speech or history or literature or mental hygiene if we can make one paragraph of Grote come alive?

A few precise inflections and a graceful gesture would be a small price to pay for a glimpse of the trial of Orestes, to listen to the debate of ethical action, to hear the herald say "Who wishes to give his opinion whether Orestes is to be slain or not for the murder of his mother?" And to hear the impudent alien and the courageous yeoman speak for and against Orestes. And in this day of threats of nuclear warfare is there no value in reflection upon Electra's prophetic reply? "Woe to you! ye tribes of short-lived men, full of tears and born to suffering, see how fate runs counter to your hopes! All in time's long march receive in turn their several troubles; and man throughout his life can never rest."

Surely with the speech department must reside the main responsibility to review the great tradition of Western man's reflections on the elusive character of his meanings and on the psychological and linguistic barriers to human communication. Surely a reference to Aristophanes' *Knights*, Aquinas' *Summa Theologica*, Swift's *Gulliver*, Descartes' *Meditations*, Spinoza's *Ethics* as well as to the more commonly used passages in Plato, Aristotle, and Bacon would teach both humility and understanding of the spirit.

Nor can the department afford to ignore the modern writings of Norman Cameron and Ann Margaret on symbolization, role-taking, and emotional reactions, of Goldfarb and Braunstein on auditory feedback in schizophrenic children, of Lauretta Bender on problems of communication in children with developmental alexia.

(Rousse *continued*)

the "exact" man. Verbalization should be our point of emphasis as well as our point of departure into the various elements of knowledge. There is no need to sacrifice any of the traditions, the content, and the methods of inquiry in the field of speech in order to emphasize our basic approach, the skills of speech. This is particularly true in the early stages of speech training and in the beginning courses in the secondary schools and colleges.

Is it necessary to remind the speech teacher that the development of speech courses, speech departments, research and scholarly attainment in the field of speech, came as a result of the demand by students who were engaged in speech contests? Students who were engaged in the so-called extra-curricular speech activities in the early days *demanded* more information, greater explanation, about speaking skills. Courses in speech, departments of speech, were created to meet the obvious demand for more information and greater appreciation of the "act and art of communication."

Perhaps the present-day speech teacher needs to re-evaluate his concepts about speech training, and his responsibility in this work. Do we dare to by-pass the basic responsibility for the training of "Ready" men? Dare we disregard the obvious need for *vocal*, educated, men and women? Is it possible for us, as teachers of speech, to retain ourselves in this field, if we ignore the essential skills in the act and art of oral communication?

We are told that mastery of one's native tongue is the ultimate achievement for the truly educated man. The act and art of commmunication *is* speech and can lead to the mastery of one's native tongue. This is Speech! It is basic and calls for the development of the necessary skills for its improvement and mastery

(Moore *concluded*)

What we have tried to emphasize is that speech in both its normal and pathological forms is far too significant to modern man, as it was to civilized man two thousand years ago, to be viewed as something to be learned as golf or bowling or ping-pong or fly casting is learned. Speech skills cannot be taught as something separate from knowledge or sensitivity or ethical behavior. To attempt to do so is to ignore Western man's sublimest attempts to express and to communicate his understanding of himself and his fellow man.

(Rousse *concluded*)

by each individual who may aspire to become a READY MAN!

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LETTERS TO THE EDITOR

Letters commenting on articles appearing in this Journal should be sent directly to the editor. The purpose of these letters should be (1) to question content and/or (2) to provide further evidence in support of content. Permission to quote should be given by the writer. Copy deadlines are August 15, November 15 and February 15.

A Challenge

To the Editor:

It is good to see the regional speech journals in such a thriving condition with able and sympathetic editors like Keith Brooks. Our growing profession needs increasing opportunities for publication. We need journals for young writers in the field to get their feet wet in printer's ink. There is a lift, a thrill, that comes from seeing one's name in print that is unlike any other pleasure in life.

Yet writers have to publish somewhere. We need a battery of opportunities for young writers that will give them a break and help their ideas see the light of day. We need editors who will do more than send a rejection slip. We need editors who will not pass the buck to a committee. We need editors who will develop a personal relationship between themselves and their contributors. We need editors who will go into detail and tell a young writer how to improve his material so that it is acceptable. Otherwise where will be the writers of tomorrow who will write our textbooks, our articles, and our convention addresses?

Writing like everything else must be studied. How fortunate is a young writer who comes across an editor who will take the time and pains to help him develop his writing skill. Such an editor for me was John Dolman, Jr. May his tribe increase!

Teaching ability, degrees, and publications are the three criteria by which a teacher is measured for promotion. Should we not as a profession provide the means, the avenues, the opportunities for our young professional brother to satisfy the demand that he publish?

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Another Viewpoint On Freeley's *"Ethos,* Eisenhower, and the 1956 Campaign."

To the Editor:

I enjoyed Austin J. Freeley's "Ethos, Eisenhower, and the 1956 Campaign," and felt inclined to record two reactions: (1) a somewhat different concept of Ike's "domination of the 1956 campaign," and (2) a slight amplification of the techniques of ethos as recorded. Actually, I'm not disagreeing with Freeley; at most I'm presenting another viewpoint. If you look at a mountain from the northwest, and I from the southwest, we're apt to see different aspects of its profile — or as Aristotle said, "We should be able to argue both sides of question . . . in order that no aspect of the case may escape us." (1.1, p. 6)

According to this article, Eisenhower, in 1956, was a "skilled master of politics" and dominated the convention to a degree never achieved by any other presidential candidate. It occurs to me that politics and icebergs have this in common — there's more to either than meets the eye. With all the naivete of one who has never attended any kind of political convention, I found myself asking both "What?" and "Why?" As regards the "What?", I definitely "saw" (through the press, radio, and TV) that no one travelled at right angles to the president for long (not even "Joe Smith" from Nebraska), and also that Ike's slightest will was "law".

Next I asked myself "Why?" The most plausible conclusion seems to be that Eisenhower, without question the people's choice, was able to reach the hitherto unattained zenith of leadership. Such seems to be the position taken by Freeley, and Aristotle's maxim does not apply: "Emulation . . . is excited by those whom . . . panegyrists celebrate in praises and encomiums." (2.11, p. 130)

There are times when, confronted with a practical problem, one lays aside temporarily one's sensuous observations, and looks not only for what may be the theoretical universals in such a case, but also for analogous instances. It would seem to me that an observer might well judge the leadership qualities of a man by (1) studying his communications to others, and (2) observing the reactions of his followers.

At the moment four types of political leadership come to my mind: the kind of virile leadership one observed in Truman and Taft (the former perhaps a bit more lusty in its virility), the almost abstractly intellectual appeal of Stevenson in 1952,

and that "monarchial we" type of leadership displayed by Dewey late in the 1948 campaign. Now the fact that you may, or may not, have agreed with what these men said is immaterial; the point I'm trying to make is that I believe one sensed in each case a positive type of leadership; each seemed to be an individual speaking his own mind. On the other hand, Eisenhower too often seemed, to me at least, to be a kind of symbol representing all-that-is-good-that-we-have-always-loved-and-stood-for-in-this-country. It may be that my lack of political perspicuity has thus incorrectly interpreted that "effective geniality" William S. White speaks of.

The other universal I suggested was an observation of the man's constituents. One leader may have followers who haggle long and furiously over the ideas he presents and almost forget the man; another may have admirers who are immersed in the man himself — they discuss *him*; they like him or dislike him. Possibly one extreme example of this second type is the occasional salesman one meets — one grows tremendously fond of him but one never buys his product. Now most of us have been followers and/or admirers of one or more of the five men I named above; I leave it to your own considered judgment of yourself and of your acquaintances — in the main, which type of followers did each man have?

Back to the practical problem of Ike's domination of the 1956 convention. Through the years I had formed opinions of a number of party leaders who were there in attendance. These opinions, plus my personal judgment of Eisenhower's qualities of leadership (based on observation both of his speeches and of his constituents) made me reluctant to say, that in the true sense, Eisenhower dominated that convention. So I looked for another plausible reason for the halo of sanctified leadership which had plummeted upon him. No person could in the slightest doubt that Ike was the people's choice. The thought kept occurring to me that in this country we have an old saying, "If you can't beat 'em, jine 'em!" Is it possible that other, and more experienced party leaders sublimated interests of various and sundry kinds for this single "greatest good" — a Republican victory?

If this total estimation of Eisenhower's leadership is correct, then I believe it may account for the fact that he went into office on a landslide while the Democrats carried Congress. In short, then, I believe that Eisenhower dominated the 1956 convention, not so much because of his "new skill in politics" nor because of his leadership, but rather because the party leaders recognized in him unquestionable talismanic qualities. Thus perhaps the only point at which I take slight issue with Freeley is a semantic one over the meaning of "dominate".

The second part of this letter deals with his techniques of ethos. All of us, I am sure, would agree with those commented upon by Freeley; some of us may think that a few others might well have been mentioned specifically. I find myself in this second category. I hope I am not unfair in failing to limit my quotations to the 1.9 and 2.4 quoted by Freeley, but ethos in *Rhetoric* always reminds me a bit of the horsehair used years ago in shoulder pads for coats — one never could be quite sure where in the jacket a horsehair might turn up. Unfortunately I don't have copies of Eisenhower's campaign speeches readily available so I am depending upon my memory for general impressions of them. Since Freeley worked with manuscripts from Hagerty (than which nothing —), his judgments are probably more reliable than my own.

My 1956 impression (which is still vivid) of his ethos concerned two important, though perhaps less obvious, devices used by Eisenhower. They are, I believe, an amplification of this statement: "he seemed to develop factors which would establish the Aristotelian virtues of prudence and wisdom." My greatest single impression is that he often used statements of great truths (some unkind people referred to them as platitudes in my hearing) upon which he built parts of his speech. Possibly these would correspond to what Aristotle discussed at some length as maxims. If you've forgotten your *Rhetoric*, you may enjoy a quotation or two: "The use of maxims is suited to speakers of mature age . . . One great advantage of maxims to the speaker arises from the uncultivated mentality of an audience. People are delighted when he succeeds in expressing as a general truth the opinions they entertain about special cases . . . Another advantage, and a greater, is that it invests a speech with moral character." (2.21, pp. 152-54)

A second impression I retain of his speeches (and these two seem closely interrelated in my mind) is that Eisenhower never disturbed me as much as did his opponent in talking of world issues. Years ago Aristotle commented on the "Dear Hearts and Gentle People" tone in speeches: "Men pay attention to things . . . of their own interest . . . to anything pleasant; and hence you must give the impression that your speech had to do with the like . . . But such things are . . . extraneous to the speech. They are for an audience that is weak enough to accept utterances beside the point." (3.14, p. 224) (Quotes from *Rhetoric* are all from Lane Cooper translation — Appleton-Century, 1932)

These two devices seemed, to me at least, to reach full development in his final speech on the night before election. This speech, as I recall, not only allayed my fears of

the world situation but also contained the long-dozen great truths; the latter were so great that no intelligent man could disagree with them; they were, I felt, in tune with the glorious Republican tradition which seemed to be the theme of this final TV program — that glorious Republican tradition which, if my visual memory serves me correctly, included as part of its heritage, not only the White House but even Old Glory. Like a great symphony, the winds and the strings were in harmony that night . . . . . One final thought occurs to me that if even Aristotle thought so highly of maxims, it might not be amiss to devise one about speeches; it might run like this: "Good will, like wit, may disguise but need not necessarily obliterate scholarship."

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On Reading Bryngelson's "Training, Place and Function of Speech Clinicians In Public Schools" (CSSJ, Spring, 1958)

To the Editor:

In our recently completed summer session at Wisconsin State College, Whitewater, I taught two sections of a course which we refer to as *Child Speech Training.* This is a required course for those who are preparing to teach in the elementary grades. Its aim is to make the students familiar with the speech problems likly to be found in the usual schoolroom, to give some simple techniques which may be useful in articulation, and, perhaps most important of all, to give these potential teachers enough background to permit them to conduct themselves properly as they work with children who have speech problems. The sixty-one teachers enrolled this summer were experienced teachers who will be teaching this coming year. Certain comments which they made cause me to offer these reactions to Dr. Bryngelson's article *Training, Place, and Function of Speech Clinicians in Public Schools.*

I refer specifically to "She views herself as a kind of speech specialist"; later, "The introduction of classroom mental hygiene to the teacher is a part of the speech clinician's function at the elementary level"; and "Nothing can kill speech correction faster than an aloofness on the part of the clinician."

The well trained speech therapist IS a specialist capable of giving service which the average classroom teacher is not equipped to give. Too frequently, however, the young therapist fails to remember that a "specialist" reports his findings to the attending physician. Many public school teachers state that they do not know what the speech teacher is doing or what she wants them to do. "Can I help?" "I am afraid I will do something wrong so I don't do anything."

In such instances, the room teacher obviously needs to seek a conference with the speech therapist. But that room teacher has to be concerned with reading skills, art work, birthday parties, health habits, bus transportation, mittens and overshoes, reports to principal and supervisors, conferences with parents, ad infinitum. The speech specialist should initiate the conference. This is particularly true when he or she serves several schools and sees the child once every week or two. Both speech therapist and room teacher must remember that speech is a part of the child's total behaviour and that our remedial efforts are not directed toward the one aspect of that behaviour which is defective but rather toward that deviation as it is a part of his total reactions. This is only mental hygiene.

The room teacher sees the child under all kinds of conditions. She has a fair idea of his home life. She sees him under all impacts of school life. She knows his intellectual ability, his work habits, his personality needs. She has much to share with the speech therapist. Furthermore, if she knows that the speech teacher is trying to strengthen the "th" sound, she can unobtrusively let the child see that she is careful to use her tongue properly, she can incorporate words using that sound in language arts class, she can cause its attentive repetition in plays and games and creative dramatics. She can casually reward successes. Many of the techniques which the elementary teacher uses in "reading, writing, and 'rithmetic" are applicable to that part of speech re-training which we refer to as "making the newly learned sound habitual."

Our room teachers, by and large, are earnest and sincere, and eager to help. The children are their "patients" too. They will be with the child after he is dismissed from speech class. They will need to watch that there is no loss of the newly acquired skill. Rapport between speech therapist and room teacher is clearly indicated.

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Financial Report

CENTRAL STATES SPEECH ASSOCIATION

Balance Sheet
May 31, 1958

Assets

Cash in Bank:		
Checking Account	$1,957.86	
Savings Account	1,000.00	$2,957.86
Accounts Receivable		136.50
Total Assets		3,094.36
Net Worth		
Net Worth, May 31, 1957		$2,727.85
Net Income for year		366.51
Total Net Worth		$3,094.36

Statement of Income and Expense
For the Year Ended May 31, 1958

Income:		
Membership Dues and Subscriptions to *Journal*		$1,920.00
Advertising in *Journal*		494.00
Convention Fees		840.00
Sale of Back Issues of *Journal*		12.50
Total Income		$3,267.00
Expenses:		
Membership Promotion	$ 128.03	
Publication of *Journal*	1,713.87	
Convention Expenses	527.32	
Postage and Office Expenses	301.63	
Professional and Other Expenses	229.64	
Total Expenses		$2,900.49
Net Income for Year		366.51

AUDITOR'S CERTIFICATION

Executive Committee
Central States Speech Association
Gentlemen:

July 1, 1958

In compliance with your request, I have examined the balance sheet of the Central States Speech Association as of May 31, 1958, and the statement of income for the year then ended. My examination was made in accordance with generally accepted auditing standards applicable in the circumstances and it concluded such tests of the accounting records and other supporting evidence and such other procedures as we considered necessary.

In my opinion, the accompanying balance sheet and related statement of income present fairly the position of the Central States Speech Association at May 31, 1958, and the results of its operations for the year, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Respectfully submitted,
J. F. KRUEGER
Audit Accountant
Professor of Accounting
Purdue University

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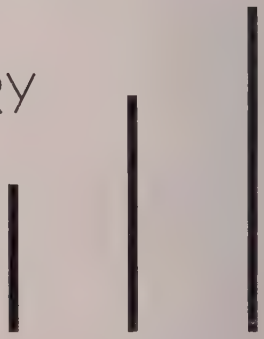
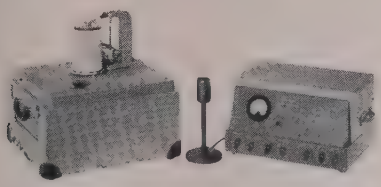


COMPLETE SOUND and VIBRATION ANALYSIS with THREE PERMANENT VISUAL RECORDS



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SPECIFICATIONS

Frequency Range: 85-8000 cps.

Analyzing Filter Bandwidths: 45 and 300 cps.

Recording Time: Any selected 2.4 sec. interval of any audio signal within frequency range.

Record-Reproduce Amplifier Characteristics: Flat or 15 db high-frequency pre-emphasis for voice studies.

Microphone: Western Electric 633C dynamic.

Input Impedance: 30 ohms.

VISUAL RECORDS

DISPLAY #1

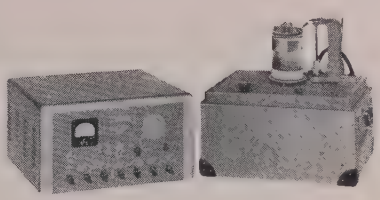
(*Sonagram*) Frequency vs Amplitude vs Time characteristics; linear with respect to frequency and time.

DISPLAY #2

(*Section*) Intensity vs Frequency at any 6 times in recorded 2.4 second interval. Makes up to 6 separate sections on one sheet or 60 on 10 sheets of any recorded sample. Plot linear with respect to frequency and intensity (db). Intensity range 35 db. Min. separation between sections, 0.04 sec.

DISPLAY #3

(with *Amplitude Display Unit*) Average Amplitude vs Time; Amplitude scale logarithmic over 24 db and 34 db ranges.



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SPECIFICATIONS

Frequency Range: 5-4400 cps in 3 bands

Freq. Range	Analyzing Filter-Band Wide	Narrow	Duration of Recorded Sample
5-500 cps	20 cps	2 cps	20 secs.
15-1500 cps	60 cps	6 cps	6.6 secs.
44-4400 cps	200 cps	20 cps	2.4 secs.

Frequency Calibration: Markers at 30 cps or 240 cps intervals may be recorded on analysis paper.

Record-Reproduce Amplifier Characteristics: Frequency response switchable to provide flat (or for transducer usage) 44 or 60 db falling characteristic.

Pickup Devices: Vibration pickups; microphones or other properly matched devices may be used.

Input Impedance: High, 1.8 megohms.

Input Signal Sensitivity: Approx. 3 mv rms for full scale operation.

VISUAL RECORDS

DISPLAY #1

(*Vibragram*) Frequency vs Amplitude vs Time characteristics. Linear with respect to frequency and time.

DISPLAY #2

(*Section*) Intensity vs Frequency at any 6 times in recorded 2.4 sec interval. Makes up to 6 separate sections on one sheet or 60 on 10 sheets of recorded sample. Dynamic Ranges: linear scale—10:1; logarithmic scale—35 db.

DISPLAY #3

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The purpose of the speech sound discrimination tests and exercises in this booklet will determine just which types of speech sounds a child who manifests a phonetic speech defect of sensory origin is unable to differentiate. It will help the child to see, hear and feel the difference between the individual sounds which compose these groups.

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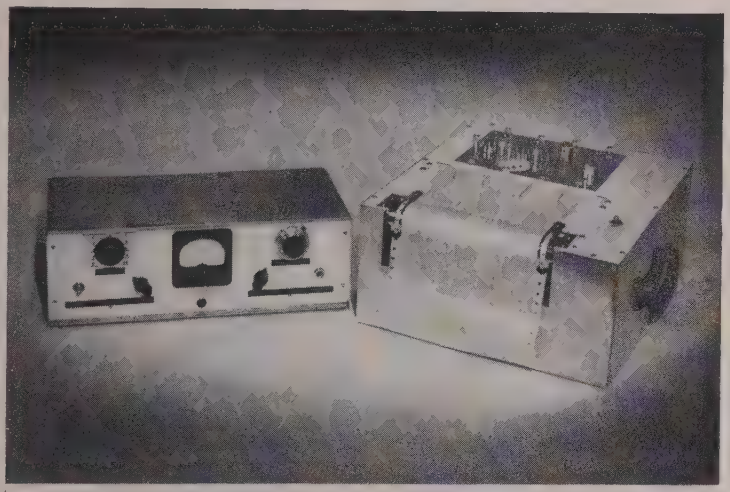

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